

Sets in Order



25¢

The Magazine of SQUARE DANCING

SQUARE DANCE HOP
ON A FLAT TOP!
(See Page 22)

VOL. VIII NO. 5

MAY, 1956



SLIM BROUGH
Los Angeles, Calif.



FRANK LANE
Kansas City, Missouri



HARLEY SMITH
Los Angeles, Calif.



CHUCK JONES
Hollywood, Calif.

Dance to Us at
**GOLDEN STATE
ROUND-UP**
in Oakland
MAY 26-27

Y'all come!



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RALPH MAXHIMER
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San Lorenzo, Calif.



BOB PAGE
San Leandro, Calif.

FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

My husband and I tried an experiment to revive interest in square dancing, that we think other areas might like to try.

Being ardent square dancers ourselves, we regularly mixed with various groups. We invited all these dancers to come to a square dance my husband and I were having, telling them to bring friends. We sent cards to square dancers we knew for miles around.

We rented a large hall, hired a good caller, one everyone knew well, Dal Alderman from Omaha; for most of them he was their former teacher and regular caller at club dances.

The event proved to be a big success, far beyond our expectations. 105 couples swarmed in and 25 squares were dancing at one time. The lunch problem was solved by everyone bringing sandwiches. We furnished most of the sweetening and coffee.

We were so happy about it and glad to see so many square dancers around now.

Mrs. Charles R. Erickson
Hooper, Nebr.

Dear Editor:

I have been wondering if the Workshop could be arranged with the squares together and the rounds together. The reason, my husband has his square dance notebook and I have my round dance notebook, and having them mixed isn't very handy for us.

Mrs. Leo Waters
Estherville, Iowa

(Continued next page)

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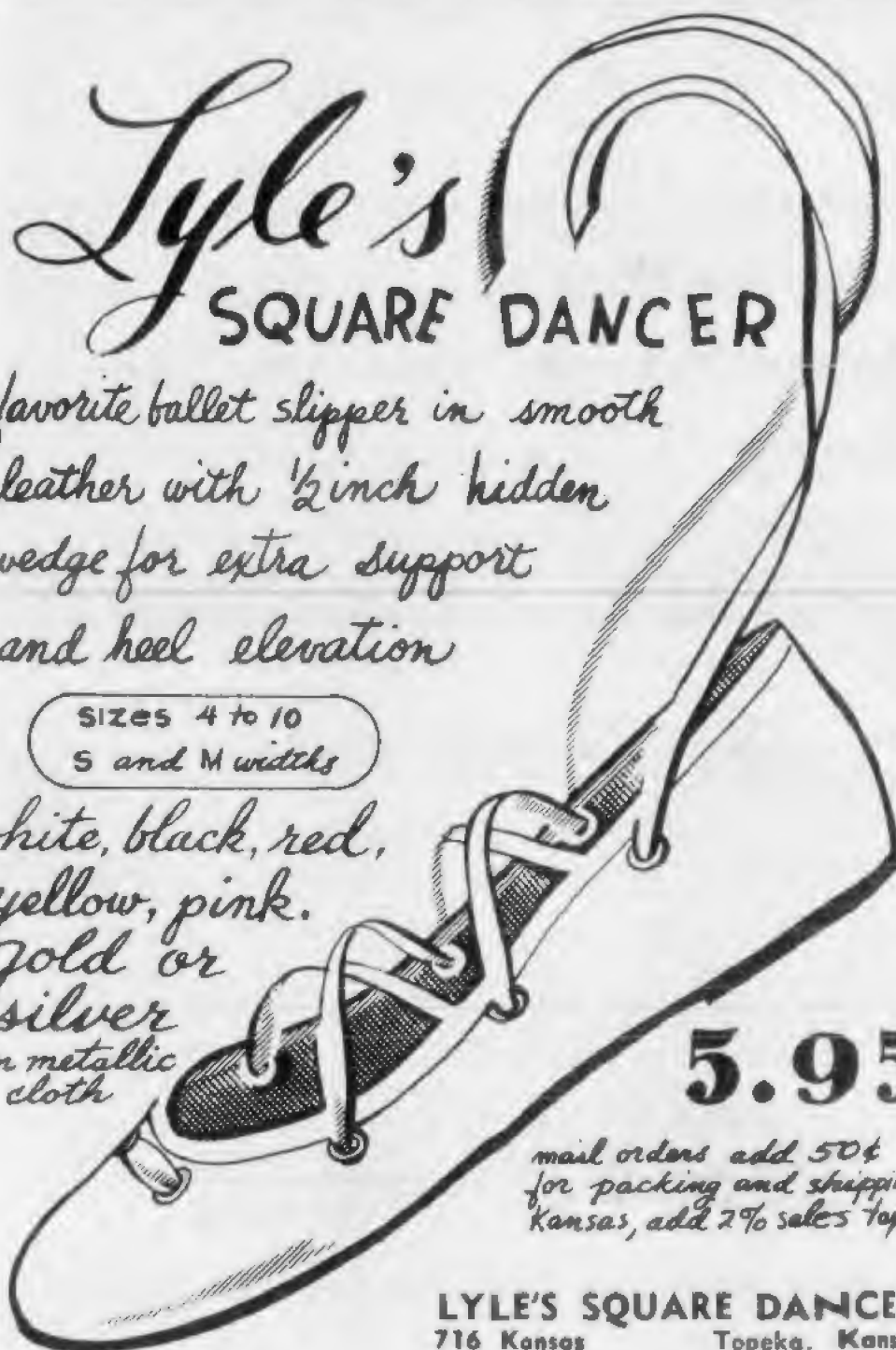
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written by
Frank Hamilton

This textbook was compiled and written by Frank Hamilton, acknowledged as one of the foremost Round Dance instructors in the country. It contains all of the important material from Frank's "Introduction to American Round Dancing" plus revisions, new material and an especially helpful "Teacher's Supplement."

Illustrated by photos and drawings, the book has 48 pages of Round Dancing "know-how" designed for the square dancers who like to round dance as well as for the round dance teacher.

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Sets in Order

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LETTERS - Continued

Dear Editor:

We were pleased with the make-up of our ad which appears on page 30 of the March, 1956, issue of Sets in Order, but it contains one major error. On the fourth line, the following appears: "Over 400 dance contacts . . . etc." The number in that spot should have been 4,000. Would it be possible for you to mention that particular point . . . ?

John Sabin, National Dancers' Service, Inc.
St. Louis, Mo.

(Editor's Note: The number's considerably over the 4,000 mark and growing all the time. Just an extra reminder for all callers and teachers to send their listing in to this Valuable guide.—Ed.)

Dear Editor:

I am writing this letter in appreciation of the wonderful response to my plea in your square dance magazine. I have received a tape with patter music already, and I am also receiving letters from 3 square dance callers in U.S.A., and also from one very keen square dancer in your country. This dancer took the opportunity of forwarding a tape to me almost as soon as he read my letter in S.I.O. It certainly gave me a thrill when I received a letter and tape at the same time. I am also exchanging information and music with a caller in England. As I said before, this is a wonderful response to my letter.

John Mitchell
Brisbane, Queensland, Australia

Dear Editor:

Square dancing was about extinct one and a half years ago when came to this town. In 13 months we, along with Mr. and Mrs. Gilpin, have taught some 385 people to square. From this we have formed a club of our own and helped build other clubs back to normal with our students.

Our club, Western Drifters, is having the first Festival for this town in many years . . . we are featuring Johnny LeClair. We have room for about 80 squares and hope that we can fill it.

Betty and Gene Fisher
Grand Island, Nebr.

CALENDAR OF SQUARE DANCING EVENTS

- May 4-5—Annual Rocky Mountain Festival
City Audit., Denver, Colo.
- May 4-5—Annual Spring Festival
Coliseum, Houston, Texas
- May 4-5—Diamond Jubilee Spring Fest.
El Paso, Texas
- May 5—5th Ann. All-Illinois Festival
East Jr. H.S., Kankakee, Ill.
- May 5—5th Ann. Iowa Festival
Mem. Colis., Cedar Rapids, Iowa
- May 5—7th Ann. Splash Day Jamboree
Menard Park, Galveston, Texas
- May 7—2nd Dist. A-□-D Fest.
Y.W.C.A., Glendale, Calif.
- May 11—7th Ann. Blossomtime Fest.
H.S. Gym, Bellingham, Wash.
- May 11-12—3rd Ann. Assn. Jamboree
Trail, B.C., Canada.
- May 12—Pre-Festival Warm-Up Dance
Park Stake Center, Salt Lake City, Utah
- May 12—Susquehanna Y's Men's Club Dance
Central Y.M.C.A. Gym, Harrisburg, Pa.
- May 12—Sidewinders' RoundUp
Elks' Hall, Indio, Calif.
- May 12-13—5th Ann. Ohio Valley Assn. Fest.
Coney Island, Cincinnati, Ohio
- May 18—3rd Ann. Whirlipeg Beach Hoedown
Beach Pavillion, Winipeg, Man., Canada
- May 18-19—Ann. Festival, Ak-Sar-Ben Colis.
Omaha, Nebr.
- May 18-19—7th Ann. Mich. Sq. Dance Leaders' Fest., Grand Ballroom, Masonic Temple, Detroit, Mich.
- May 19—Golden Dance
Dillsburg Hall, Dillsburg, Pa.
- May 19—Cotton Carnival Dance
Fair Grounds Casino, Memphis, Tenn.
- May 20—4th Ann. Circle N Jamboree
Armory Bldg., Fairgrounds, Yreka, Calif.
- May 20—6th Ann Fest. Dela. Valley Leaders
Clementon Lake Park, Clementon, N. J.
- May 20—6th Ann. South Bend Callers' Club
Fest., Exhib. Hall, Playland Park, South Bend, Ind.
- May 25-26-27—8th Ann. Washington Fed. Fest.
Seattle, Wash.
- May 26-27—3rd Ann. Golden State Round-Up
Munic. Audit., Oakland, Calif.
- May 30 — Cow Counties' Memorial Day Hoedown, All-Day, Sunny Hills, Fullerton, Calif.
- June 1-2—5th Ann. Cow Town Hoedown
Sheridan, Wyo.

Y' ALL COME

On May 18 Red Warrick and the Melody Cowhands will be in El Dorado, Ark., for a big Square Dance and on May 19 at the Casino in Memphis, Tenn., for Memphis Cotton Carnival.

**Red Warrick's latest on Longhorn is
"LOOSE TALK" — #113**

Dealers: Your Southeastern Distributor is:
MERRBACH RECORD SERVICE DIST.

1213 Mulberry Lane, Bellaire, Texas

Distributor for Longhorn and all square and round dance labels, round and square dance books, record cases, sound systems.

For information about Longhorn, write:

Lester Woytek, Rt. 7, Box 937, Houston, Tex.

Square Dance Magazines are an Investment in Better Dancing...

Read a Magazine

AMERICAN SQUARES

Rickey Holden, Editor

2117-B Meadow Lane,

Arden, Wilmington 3, Delaware

\$2.50 per year — National

FOOT & FOOT

Bertha Holck, Editor

1501 Travis Hgts. Blvd., Austin, Texas

\$2.00 per year — National

NORTHERN JUNKET

Ralph Page, Editor

182 Pearl Street, Keene, New Hampshire

\$2.00 per year

Let's Dance!

Folk Dance Federation of California

420 Market St., Room 521, San Francisco

\$2.50 per year

The NEW ENGLAND Caller

Charlie Baldwin, Editor

1621 Hancock St., Quincy 69, Mass.

\$1.50 per year

Sets in Order

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and for the general enjoyment of all.

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give the old address as well as the new one.

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California ★★ California Callers ★★★

AS I SEE IT . . . by Bob Osgood

IN ALMOST every state and province I've visited in the last few years, I've heard expressed the desire for a more satisfactory program for square dancing to be provided for our young folks in the schools.

Quite a number of the mothers and fathers who are enthusiastic square dancers are justifiably disturbed when their young off-spring announce that they want nothing to do with that "corny" activity. Usually when questioned the young son or daughter will tell of some compulsory class in the school where they are made to join hands and skip around a bit while some indistinct voice on a recording machine cranks some rather undignified commands in their direction.

Too many times, because of school requirements or with a sincere desire to offer square dancing as a form of coeducational recreation, school teachers, entirely untrained in modern square dancing, introduce the young people into the activity with little or no thought to programming, lesson plans, etc. In the few instances where square dancing has proved highly successful in the schools, the teacher has been well grounded in the fundamentals and realizes that to be a success it must be presented carefully and thoroughly to the young people. A great many of our school teachers would become good advocates of proper square dancing if given the chance. In some areas, in-service training for the school teachers has provided them with basic materials and a knowledge of the square dancing styles of the area. In these places, square dancing is fairly assured of a bright future.

Suggestions: Why not designate a time when all local square dance callers' and dancers' organizations, in cooperation with local boards of education through the National Board of Health, Physical Education and Recreation, present a course of training to last from three to six months to give the teachers at least a working knowledge of the square dancing styles and standardization of the area? With such a program in operation it wouldn't be long before our supply of future square dance enthusiasts would be safely secured.

Sincerely,

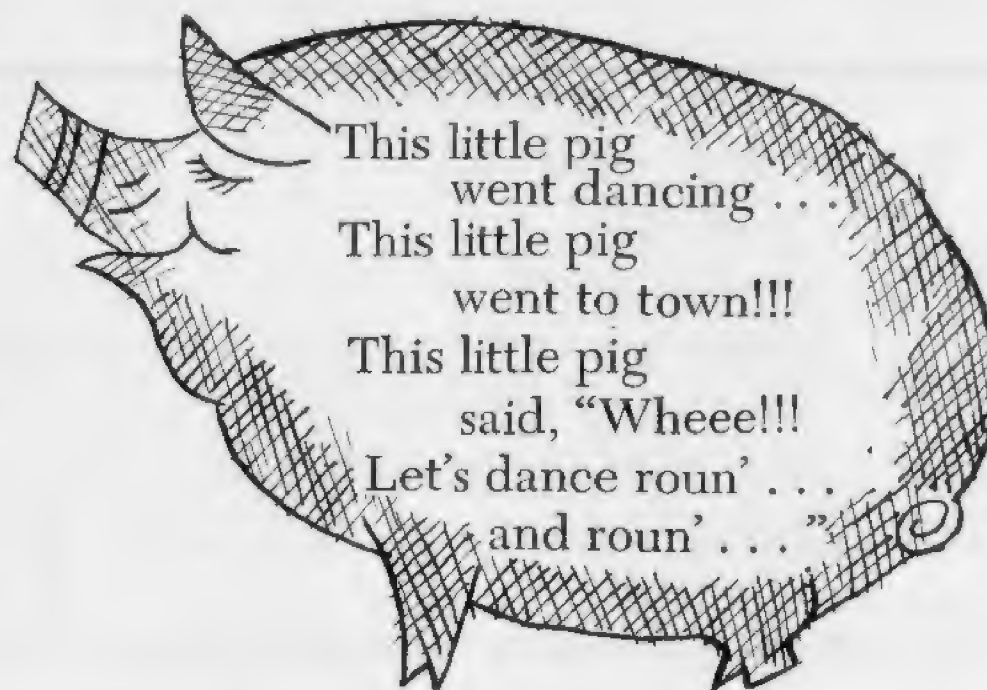
Bob Osgood

ABSOLUTELY USELESS DIRECTIONS

for becoming

A FAR-FROM-PERFECT ROUNDANCER

By Helen Wiegink and Jack Weasner
Roundelaire's Roundance Club
Tucson, Arizona



INTRO: MEET MR. & MRS. POTENTIAL ROUNDANCER

Where Roundancing is concerned,
have you always felt like
a square peg in a round hole?

Well, welcome, pal,
and do come in!

This is the place —
and now is the time —
to make "squares" into rounds!

You've got two left feet?

Why, that's OK!

You can easily pair up
with someone having two right feet.

But in any case,
when the instructor says,
"Start with your left foot," —

How can you miss???

Just say to yourself,

"DANCING IS NOT HARD . . ."

And don't let anybody tell you it is.

Remember,
you are a "man with an open mind."
(This is not to be confused
with a "man with a hole in his head!")

So on to the dance!

PART A—YOU KNOW NOTHING, BUT ABSOLUTELY

Ponder this valuable fact —

the average dance involves only 978 steps,
(not counting missteps,

hesitation steps,

wrong steps, and

steps on your partner's toes.)

And each one of these 978 steps

can mean only *one* of the following —

(After all, there are only so many things
you can do with one foot, aren't there?)

You may step close to the other foot,

step to the side,

step backward,

step forward,

cross in front,

cross in back,

slide,

point,

brush,

swing,

flair,

lift,

dip,

tap.

You may use large, economy-sized steps,
or dainty, personal-sized ones.

It's as easy as rolling off a log.

(Please just take my word for it,

don't try to make the comparison yourself!)

Anyhow, all you do is put one foot down,
pick it up,

and put the other foot down.

Oops —

your balance would have been better
if you had put the second foot down
before picking up the first one!

Well, get up and try again.

You can do any of these steps

. . . at the same time as your partner,

. . . at your own discretion and pleasure.

However, it is obvious

that if you and your partner

have completely different ideas

as to which to do when,

there may be difficulties and complications.

(Next page please)

(Read on)

But who am I to discourage
instinctive independence
and individual initiative?

The correct posture is

... head up

... eyes off the floor

(Never leave your eyes lying around!)

... back erect and relaxed

(Yes, both at the same time.)

... knees straight

... toes pointed down

(When they point up, you're dead!)

... woman's hand held lightly in man's

(Don't grab!)

... weight delicately balanced

on the metatarsal bones

of the pes dexter (right foot, my dear!)

In an excess of concentration,

it is permissible to grit the teeth,

furrow the brow, or

stick out the tongue

but only if lips are kept tightly pursed.

And now,

let's walk thru the dance from the start.

"Oh, horrors! How'd it begin?

It must have begun with *something*.

Was it left foot?

Right foot?

And what'd I do with my left foot?

(Or was it my right one?)"

Note: As Bob Osgood so often says,

"That is close ...

mighty close ...

but it isn't *exactly* what I had in mind!"

Confidentially,

your steps are showing!



You feel clumsy,

awkward,

stupid.

There! You goofed!!!

You'd like to hang your head in shame.

But before you do,

sneak a quick look at that expert over there —
he goofed, too. (Goody! Goody!)

Of course (as he'll all too eagerly explain
to anyone who'll listen)

his mind was merely temporarily distracted!

Oh, well, there's really nothing to it!

They do say, don't they?,

that the first 100 dances are the hardest.

You'll soon have it mastered —

by Festival time, at least?

the Festival after this one?

the Festival after the Festival after this one?

some Festival in the indefinite future?

But the uncertainty of the whole thing —

it will prey upon your mind

like a vulture,

until maybe you get ulcers ...

neuroses ...

psychoses ...

or else, until you learn the dance!

And now comes a pause in the night's operations
that is known as the "Cigarette Break."

We're hoping to become

financially independent

thru the sale of our new cigarette —

"SHORT ROUNDS — the cigarette
for that short, between-Rounds smoke."

And now,

let's do the dance we learned last week.

I trust you remember it?

(I'm a simple, trusting soul,
and I DO trust you implicitly,

but *not* to remember a dance —

so let's walk it thru first, huh?)

It can't go in one ear

and out the other,

without stopping in between,

can it? ...

Or can it?

Just relax!

Now you can breathe! Deeply!

If you breathed on the first chorus,

you are permitted to pant on the second,

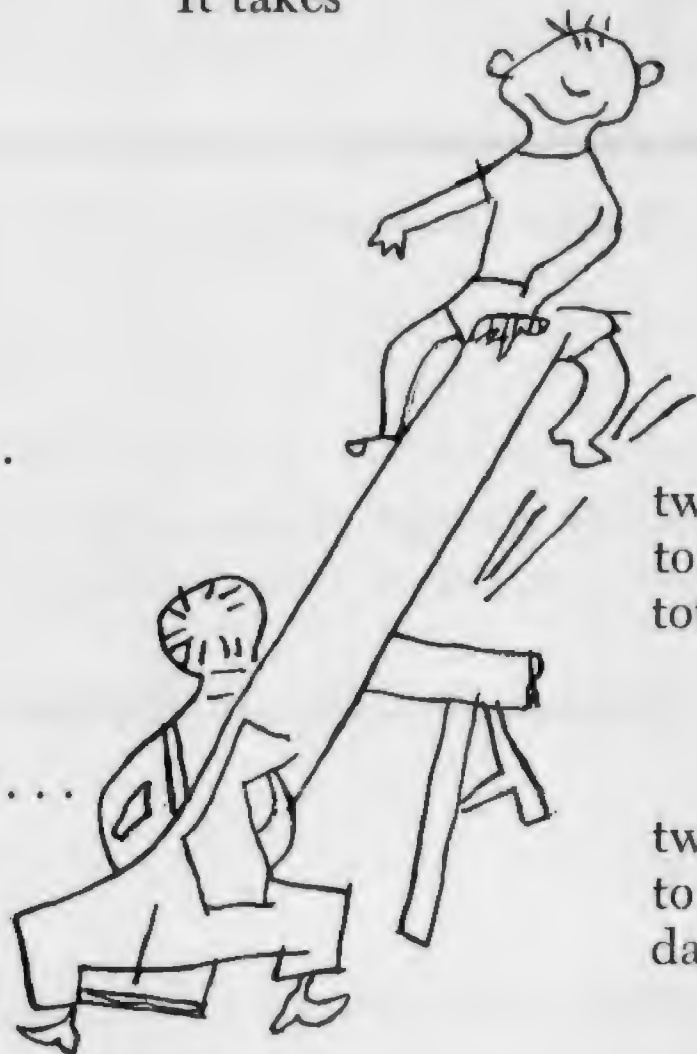
and you may even gasp lightly on the third,
and drop to the floor

in utter exhaustion at the end.

It takes

two
to
teeter . . .

two
to
romance . . .



two
to
totter . . .

two
to
dance . . .

PART B—YOU KNOW EVERYTHING, BUT DEFINITELY

By now,
it must seem very obvious to everyone —
even including your partner —
that you are a natural-born dancer.

You have found out
there is no such thing
as a “little” RounDancing . . .
either you are a RounDance fan
(or is it fiend?)
or else you ignore the whole thing
and go watch TV.

You promise yourself faithfully
you will work on your dancing
2 hours every nite.

Don't worry!!!

You're not going to *do* it,
you're just promising.

You become more adventurous in your dancing
— improvise a little bit . . .

When the instructor says “Step, brush,”
you don't do just that —
you do a “Step, swing, tap, step, brush,”
or a “Step, lift, pivot, turn, step, brush.”

But you do *something* different.

After all,
you don't want to dance
just any li'l-ole “Step, brush,” do you?
You've gotta make the dance distinctively,
definitely,
decidedly *yours*.

Fun, huh?

You feel free as a bird,
light as a feather,
clumsy as an ox.
(Dancing is so unpredictable!)

In your waltzes you now
. . . glide with pride,
. . . float like a boat,
. . . whirl like a pearl.
But sometimes you still
. . . pirouette with sweat,
. . . flop like a mop,
. . . squirm like a worm.
You go to one Club —
they do the “good-old dances,”
the ones tested by time.

We *must* keep RounDancing traditional,
not let it become contaminated
with new-fangled trash.

You go to another Club —
someone requests the “Atomic Hop.”
Oh, no! That's old!

We learned that last week.

We *must* keep up-to-date,
and not let ourselves stagnate.

ENDING: YOU'VE ARRIVED!

Anyhow,
betwixt and between all this,
you have now become
a real “dyed-in-the-wool” RounDancer.
You dance the old dances,
you dance the new dances,
you round up stragglers,
and lead them to the corral.
So . . .

HIGH

is the time
you will have
when you RounDance.

WIDE

is the smile
on your face —
it enchants!

handsome

the figure
you'll cut on
the dance floor.

Step *High, Wide* and *Handsome* —
Here's the music!
Let's dance!

BLUEBELL

By Esther and Gil Magida, Oak Park, Illinois

Record: "Bluebell," Columbia 40633 (Percy Faith). (Speed up slightly.)

Position: Open, inside hands joined, facing LOD.

Footwork: Opposite, directions for M.

Measures

1-2 **Walk, 2, 3, 4; Change Sides, 2, 3, 4;**

Starting L walk fwd 4 steps; meas 2 M and W change places with W making L face turn under her L and M R arm in 4 steps to face RLOD.

3-4 **Walk, 2, 3, 4; Change Sides, 2, 3, 4;**

Repeat meas 1-2 in RLOD ending with M back to COH, W hands on M shoulders, M hands on W hips.

5-6 **Slide, 2, 3, 4; Slide, 2, 3, 4;**

Four sliding sashay steps to M L; repeat to R.

7-8 **Two-Step, 2; 3, 4;**

Four turning two-steps in same pos, making two complete R turns; end with M back to COH.

9-10 **Heel, Toe, Heel, Toe; Slide, 2, 3, 4;**

Touch L heel twd LOD, then L toe next to R instep, repeat; four sliding steps to M L.

11-12 Repeat meas 9-10 starting to RLOD on R.

13-14 **Do Sa Do, 2; 3, 4;**

Do sa do in four two-steps, starting with L.

15-16 **Two-Step Away, 2; 3, 4;**

Four two-steps in a small circle, turning away from partner. M goes to his L starting on L foot, and W goes to her left starting on right foot. End facing LOD in open pos.

17-20 Repeat meas 1-4, ending in facing pos, M back to COH, both hands joined.

21-22 **Pas De Basque L, Pas De Basque R; Turn, 2, 3, Swing;**

(Back PdB) Ct 1, spring on L to left side, on "and" put R in back of L heel stepping on ball of R, ct 2 step on L in place, ct 3-4 rpt to R; meas 22, make full L face turn in 3 steps L, R, L, and swing R over L on ct 4.

23-24 **Pas De Basque R, Pas De Basque L; Turn, 2, 3, Touch;**

Repeat meas 21-22 starting to R and turning only 3/4 to end in open position facing LOD.

25-26 **Pas De Basque L, Pas De Basque R; Lady Turn, 2, 3, 4;**

(Front PdB) Ct 1, spring on L to side, on "and," step quickly on the ball of R directly in front of L taking the weight briefly, ct 2 step L in place, ct 3-4 repeat to R; meas 26, W makes L face turn in front of M stepping R, L, R, L as M steps bwd on L, side on R, crosses L in front of R, steps to side on R. W now on M L, inside hands joined.

27-28 **Pas De Basque L, Pas De Basque R, Lady Turn, 2, 3, 4;**

Repeat meas 25-26 starting twd partner; meas 28, W makes R face 3/4 turn as M steps bwd on L, turning 1/4 R, crosses R in back and to side of L, steps to side on L, and steps in place on R, turning to face partner on last step. M back is now to COH, M R and W L hands joined.

Break **Step, Swing, Step, Swing; Step, Swing, Step, Swing;**

Step L to side, swing R across, repeat to R, to L, to R. Start dance again from meas 1 and go through meas 20, add a R face twirl for W and B&C.

GOING TO A SQUARE DANCE CAMP?

SUMMER vacation and square dance camp are synonymous phrases to so many square dancers who combine their hobby and their time off from the daily grind. On this page we present a partial list of places to fun and frolic intensively. We will present supplementary lists in ensuing months as information creeps in to us. Some camps, already full, have asked not to be listed.

June 11-16 — Lloyd Shaw School, Colorado Springs, Colo. Write Lloyd Shaw, Box 203, Colorado Springs.

June 17-22 — Country Dance Camps, Breezy Point Lodge, near Brainerd, Minn. Write Lynn Woodward, Rt. 4, Minneapolis, Minn.

June 25-July 1 — Teela Wocket Dance Camp, Roxbury, Vermont. Write Don Begenau, Box 156, Queens College, Flushing 67, N. Y.

June 26-July 1—Sets in Order Institute, Asilomar, Pacific Grove, Calif. Write Sets in Order.

June 29-July 7 — Pairs 'n' Squares Summer Dance School, Geneva Park, Ont., Canada. Write Harold Harton, 224 Poyntz Ave., Willowdale, Ont., Canada.

July 1-6—Holiday Squares Institute, Williams Bay, Lake Geneva, Wisc. Write Holiday Institute, 3965 Milwaukee Ave., Chicago 41.

July 1-8 — Dance 'n' Camp, Square Acres, E. Bridgewater, Mass. (Dancers and Callers). Write Howard Hogue, Square Acres, Route 106, E. Bridgewater.

July 1-8 — American Squares School, Lincoln Mem. Univ., Harrogate, Tenn. Write American Squares, 500-30 E. Red Bank, Ave. Woodbury, N. J.

July 2-7—Sets in Order Institute, Asilomar, Pacific Grove, Calif. Address above.

July 8-22 — 9th Ann. Rocky Mountain Square Dance Camp, Lookout Mt., Golden, Colo. Write Paul J. Kermiet, Route 3, Golden.

July 8-13—Country Dance Camps, Mille Laes, near Isle, Minn. Write Lynn Woodward, address above.

July 8-14 — Summer Camp at Lake Quinault, Olympic Peninsula, Wash. Write Jim Brooks, R. 3, Box 768, Alderwood Manor, Wash.

July 15-Aug. 12—Peaceful Valley Square and Folk Dance Camp, Peaceful Valley, Colo.

Write Karl E. Boehm, Peaceful Valley Recr. Center, Highway No. 160, Roosevelt National Forest, Peaceful Valley via Lyons, Colo.

July 15-22—Dance 'n' Camp, Square Acres, E. Bridgewater, Mass. Address above. (For callers and teachers.)

July 23-28—9th Ann. Folk Dance Camp, College of the Pacific, Stockton, Calif. Write Lawton Harris, College of the Pacific.

July 29-Aug. 12 — 9th Ann. Rocky Mountain Square Dance Camp. Address above. (Separate weeks.)

July 29-Aug. 3—Sets in Order Institute, Asilomar, Pacific Grove, Calif. Address above.

July 30-Aug. 4—Virginia Square & Folk Dance Institute, U. of Virginia, Charlottesville, Va. Write Chic Moran, 4-L Copeley Hill, Charlottesville.

July 30-Aug. 4—9th Ann. Folk Dance Camp, College of the Pacific, Stockton, Calif. Address above.

Aug. 5-26 — 28th Ann. Summer Dance Camp, Country Dance Society of America, Long Pond, Buzzards Bay, R.F.D. 2, Mass. Write Country Dance Society, 31 Union Square West, New York 3, N. Y.

Aug. 12-19—Dance 'n' Camp, Square Acres, E. Bridgewater, Mass. (Dancers and callers.) Address above.

Aug. 13-18—Estes Park Square Dance Camp, Estes Park, Colo. Write Jack Gant, Box 771, Ardmore, Okla.

Aug. 13-18 — Lloyd Shaw School, Colorado Springs, Colo. Address above.

Aug. 19-24 — Funstitute, Thayer Hotel, West Point, N. Y. Write Al Brundage, Candlewood Shores, Brookfield, Conn.

Aug. 19-26—American Squares Summer Institute, Sue Bennett Coll., London, Ky. Shirley Durham, 523 W. Hill St., Louisville 8, Ky.

Aug. 20-24—Foot 'n' Fiddle Summer Vacation School, Ruidoso, N. M. Write Foot 'n' Fiddle, 1501 Travis Hgts. Blvd., Austin, Texas.

Aug. 20-25—Estes Park Square Dance Camp, Estes Park, Colo. Address above.

Aug. 20-25 — Totemland Square Dance Institute, Vancouver, B.C., Canada. Write Vivian Prentice, 1406 W. Broadway, Vancouver.

NIGHT TRAIN TO MEMPHIS

A Singing Call by Bob Ruff, Whittier, California

Record: "Night Train to Memphis," S.I.O. 1049 with Bob Ruff calling. Instrumental S.I.O. 2085.

Intro:

Docey 'round your corner and see saw your partner
Gents to the center and make a right hand star
Once around, pass your own, allemande left don't you roam
Sashay with your little maiden
Allemande left now, grand right and left now
Keep a shoutin' Hallelujah all the way
Promenade to Tennessee, have yourselves a jubilee
Swing and shout Hallelujah all the day.

Figure:

Heads promenade the outside, go all around the outside
Sides right and left thru, you're doing fine
Heads lead out to the right, circle left now step it light
It's twice around and break into a line
Forward eight and back with you
Forward again and pass right thru
Turn to the left go single file all the way

Teaching hint: Girl in front of the man becomes new partner. Original partner is now corner.

Allemande left the ladies star, gents keep going as you are
Go twice around until you meet your (new) partner
Left elbow when you meet her, corner right as you greet her
Partner by the left a full turn 'round
Gents star right across you go
Turn the opposite girl with a left elbow
Star back three-quarters to your corner
Allemande left your corner maid, take your own, promenade
Take that skirt and do your flirtin' on the way
Balance out when you get home, swing her close and she won't roam
She'll sing Hallelujah all the day!!

Middle Break and Closer:

Join your hands make a ring, circle left now while I sing
It's eight to the center make a right hand star
Girls roll back, pass one man, Allemande left with your left hand

Allemande left is done with original corner.

Promenade your own back to your station (original partner)

Sing Hallelujah, Hallelujah

We'll be shouting Hallelujah all the day

Walk around your corner girl, go back home swing and whirl

We'll be singing Hallelujah all the day.

Repeat Figure with side couples active, repeat middle break for closer.

STYLE SERIES:

CONVENTION GOERS . . .

*Here are some California
Styles you'll be meeting!*

ALTHOUGH square dancing is getting somewhat more uniform all over the country, every area features little differences that seem to grow up in the evolution of the activity. Take Dallas, for instance, home of the Third National Square Dance Convention. Here the figure "All around your left hand lady — See saw your pretty little taw" was done in the reverse manner to the way it is executed in most other places in the country. That is only one example.

The position for promenading, the hold for a swing, the type of right and left thru, etc., have some differences that serve to mark square dancing as a folk activity.

In California, where you'll be dancing June 22nd, 23rd and 24th at the Fifth National Square Dance Convention, you'll notice a few things a bit different from the way you might dance them at home. Remembering that there is no such a thing as a right or wrong way in square dancing (as long as it's comfortable) but that by enjoying the styles of each area you enjoy square dancing the more, we present the first of two "California Style" articles.

Right and Left Through. Right hands are touched as the couples pass through. Then do the regular courtesy turn as used in most of the country.

Grand Right and Left. Hands held about waist high; "handshake" grip used.

Promenade Position. Right hands joined on top. (Ending of the promenade is a bit different in California, too. See description and illustrations at right.)

Red Hot. On the common "Red Hot" men release their partner's hands. Girls turn individually left-face to face the man behind them. From this point the action is similar to that used in the rest of the country.

(More of this next month.)

GETTING HOME FROM A PROMENADE

Just before the couple reaches their homespot, they release left hands and the girl walks forward under the joined right hands (1). She makes a right face turn (2) to face her partner in a slight balance away (3). At this point the joined hands are held right over the homespot of the couple. The dancers next meet in swing position (4) and swing a little less than one full turn to "unfold" in the proper position facing the center of the set at home (5). This is the standardized promenade ending in the California area.



PROGRAM BOARD

A PROGRAM board for your club caller or programmer to use is a handy item for any club. This was proved by the Spokane-8-ers of Spokane, Wash., who were fortunate enough to have Al Larson, one of their members, present them with the one in the picture. It is so versatile that it was made available at a recent Federation Council Jamboree, where it met with the same enthusiastic response it had received in the club.

The board is 30" x 48", of ½" plywood, with space for 13 inserts of 6-ply show-card board, with ample room for up to 4 layers of inserts, if necessary. The inserts are held in place by aluminum mouldings, which are made for divisions for ⅜" wallboard. Each insert is 3" x 28", with lefthand corners slightly rounded for easy placement.

At present the Spokane-8-ers have over 60 strips with the names of round dances on them, all neatly filed in a florist's box, 6" x 30" x 4", alphabetically indexed on separators of 8-ply cardboard. In addition there are also 10 strips for squares, miscellaneous strips reading, "Let's eat," "Intermission," etc. When a new round dance is introduced to the club, which is predominantly a round dance one, another strip is made for that dance.

After the first 13 dances are over, the top layer of strips is removed, exposing the next 13 dances to be done. Program dances are designated on the left side with the letter "P";

Al Larson, at left, contributed this Program Board to the Spokane-8-ers. The smiling gent at right is the club's peppy caller, Chuck Scott.

the next dance is indicated on the right, on moveable indicators cemented to spring paper clips.

Thanks to Mrs. Merlin Teague of Spokane for this "Idea."

SISTER CLUB

Did you ever stop and think how many clubs there are with identical names in various cities across this great square dance land of ours? Circle Eights. Buttons and Bows. Whirlaways. Etc. Etc. Etc. An intriguing idea might be to have these clubs form a sort of giant unorganized sisterhood with each other. Letters, exchange of gimmick ideas, visits by traveling members, etc., would serve to weld our square dance fraternity even closer, and at the club level. Then, at the National Conventions, some hour could be set aside for a Circle 8 Luncheon or Party or After-Party, or something, just a spot where all members of all Circle 8 clubs everywhere, who were attending the Convention, could get acquainted.

Several possibilities have already been tried in this direction. One of the liveliest clubs in the Los Angeles area, for instance, is the Rip 'n' Snort Club, with the irrepressible Chuck (Bugs Bunny) Jones as ad infinitum president. Cincinnati visitors to an Asilomar session picked up some ideas from Chuck on the way the club was run, etc., borrowed the name, and upon their return home, started up a Rip 'n' Snort Club of their own.

Bob Osgood, caller for the original Rip 'n' Snort, was invited to call a dance in Grosse Pointe, Michigan. There he was astounded to see on the checker-bordered name badges, which were just like those of his home club, the names of all the members of his Los Angeles group. The Grosse Pointe folks had written for a list of club members and had adopted their names for the evening. It was a wonderful gimmick to make a traveling caller feel at home, and a lot of fun for everybody to assume a different identity for a spell.

The possibilities are endless. If you have ideas along this line or know of some that have worked, drop us a line. It's just additional grist for the fun-mill of square dancing.



in the springtime

LINCOLN JUMPS WITH SQUARES



EVERY spring the city of Lincoln, Nebraska, jumps with square dancing when the annual Dance Festival takes place there. This is one of the oldest of the area Festivals, as this year marked the 16th such. Setting was the Coliseum of the University of Nebraska, with a capacity for over 2,000 dancers, and the date was April 21st.

On this page we show you a few scenes from the 1955 Festival, capturing a little of the Lincoln fun. That's Marvin Shilling calling. All photos by Blomgren.



THERE SHE IS

From February Asilomar Notes Submitted by
Bruce Johnson, Santa Barbara, California

All four ladies chain across

One and three do a right and left thru, Turn 'em boys and lead to the right

Circle up four, you're doing fine, Head gents break and form a line

Forward eight and back you go, Right hand high, the left hand low

Spin the ends and let 'em go

Side two couples lead to the right

Circle four, you're doing fine

Once and a half.

Gentlemen break and form two lines

Girls in the middle.

Forward eight and back you go, Right hand high, the left hand low

Spin the gents and let 'em go

All four ladies pass thru

Both turn left go single file

Gents turn around, there's your date, Promenade eight till you get straight.

LOOKIN' BACK

By Johnny Schultz, Phoenix, Arizona

Record: Old Timer No. 8119 and S-8119 with calls by Johnny Schultz. On the instrumental there's a section where the promenade patter is a harmony. If the caller carries a lead it makes an interesting duet.

Introduction, Break and Ending

You honor to your partner, Ladies chain across the ring

You turn 'em boys and chain 'em back, Your own a left hand swing

It's a right hand 'round your corner, Then you swing your own so neat (hip swing)

'Cause it was plain to see that she would come back home to me.

Figure

The first and third you promenade, Go half way 'round the square (on the outside)

Now separate go to the sides and circle half way there

The working or head couples separate and each person of the working two couples will stand directly in front of their new respective corners. Join hands and circle half around.

Now dive right through and box the flea (or gnat if you prefer), Then do-pas-o so neat

Inside arch and outside under, which puts the head couples facing their original partner, and box the flea with your original partner. You will already have your original partner with a left so change the finger-tip hold to a forearm hold and start a do-pas-o in the center with the two working couples.

Your partner left your opposite right, And keep that square dance beat

Now the sides cut in this do-pas-o, Just one more time will do

Corners all with a right hand around, back to your partner with a left hand 'round.

Now take that corner lady, And take her home with you.

I was lookin' back to see if she was lookin' back at me

And it was plain to see that I'd enjoy her company.

Repeat figure for 1 and 3, break, figure for 2 and 4, figure for 2 and 4, ending.

SUMMER INSTITUTES

ASILOMAR



THE first two sessions of Asilomar are especially designed for you folks who are planning to come to California this summer. For those of you coming great distances, this may be your one opportunity to attend one of the oldest and best known square dancers' camps in the country. Anticipating an increased demand on applications, two special sessions have been planned to tie in with the Fifth National Square Dance Convention being held in San Diego, June 22, 23, and 24. With the Convention ending at midnight Sunday, those registered at Asilomar will have a day and a half to leisurely travel up the beautiful California coastline to the Monterey Peninsula where the first session will start Tuesday noon, June 26th. Persons with limited vacation time will find that they can take in the Convention, the first session of the Institute, see much California scenery, and be on their way home all within the limits of their time budget.

For those with a little more time at their disposal, the second week at Asilomar (July 2nd through July 7th) will allow a full week of rest and sightseeing with nightly square dancing activity in the San Diego, Los Angeles and Santa Barbara areas, before the camp. Both institutes will feature the same faculty and an identical program.

Chosen from among the leaders all over the country is a top-notch faculty, and featured as a special honorary member, is Dr. Lloyd "Pappy" Shaw of Colorado Springs. Joe Lewis of Dallas with his enjoyable style of singing calls; Bruce Johnson from Santa Barbara, California, of Windsor recording fame; Ralph Maxhimer, round dance specialist and leader in this field; Terry Golden, American folk singer for American square dancers, and Bob Osgood with an extra emphasis on square dancing enjoyment, are all part of the teaching team.

KIDS, TOO

Don't leave the kids behind! A regular program is especially planned for the small fry, with Bob and Babs Ruff in charge. The cost is nominal—the fun is unlimited. There'll be lots and lots to share and a rewarding experience second to none will be yours.

DO IT NOW

Don't wait. Get your application in today. Application blanks were enclosed in the February issue of Sets in Order. For extra copies, write to Sets in Order Institutes, 462 North Robertson Blvd., Los Angeles 48, California. Deposits are refundable up to May 25th, but get yours in right away to assure yourself a spot in one of the most enjoyable phases of your square dancing experience.



LEE HELSEL

THIRD ASILOMAR SESSION — ADDITION

Newest name in the faculty list for the July 29 through August 3 Sets in Order Institute at Asilomar is Lee Helsel whose experience in group leadership in recreation makes him especially valuable. Lee will take over the special series of caller classes plus doing a bit in leading the song fests and after party whing dings. Along with Lee on the August faculty are Frank Hamilton, Fenton "Jonesy" Jones, Arnie Kronenberger, Bob Osgood and Bob Ruff.

The SQUARE DANCE PICTURE

An imposing array, what? This is Russ and Georgia Miller's Park Ridge Square Dance Club of Park Ridge, Illinois, smiling happily at Sets in Order readers. You can spot Russ in a figured shirt, Georgia in a squaw dress, about the middle of the second row up.
—Photo by Palomar Studios



Meet the Desert Stars Exhibition group of Phoenix, Arizona. These folks are proud to have been invited to be one of the featured groups at the National Convention in San Diego. Their caller is Johnny Walker (in the dark shirt, center of the picture). The rest of the dancers, L. to R., the Lee Saxes, Al Harrises, Rex Barretts, Bob Thrillkills, Les Fowlers, Bud Keuchlers, Hope Steele, Jim Rosser, Lorra Yeager, Buck Treadways, Earl Steele, Marvel Bertcher and Vern Schartzter.—Photo by Paulee



Here are two of the nicest people in square and round dance circles (of course, squares circle sometimes!). They are Bertha and Manfred Holck of Austin, Texas, demonstrating the round dance, "Mr. and Mrs. X." Bertha is the busy editor of Foot 'n' Fiddle, the Texas square dance magazine.
—Photo by Russ Bird, Fox Photo Products



WOMEN on the SQUARE

THIS PAGE FOR TAWS ONLY — PAWS CAN SKIP OVER IT!

"ONE ROSE" DRESS

IN HONOR of the popular round dance, "One Rose," which she and her husband, Louis, devised, Lela Leon was presented by her Roundaliers Club of Bakersfield, California, with this lovely dress of white nylon trimmed with red ruffles. Point of interest is a spray of rose leaves with one huge red rose covering the front of the dress. It was designed and hand-painted by club member Louise Calderwood and made by Virginia Ray. When you look at the picture you must agree that Lela becomes her dress beautifully!



Lela Leon in her "One Rose" dress

PETTICOATS LIMP? TRY THIS

Mrs. Leo Barnell of Benkelman, Nebraska, passes along this good news for those of you who have trouble keeping your "permanently" stiff nylon net petticoats from becoming limp

after washing. She gets her info from Opal Roberson, textiles and clothing specialist at Iowa State College, who says to wash your petticoat and iron as usual. When it is completely dry, start the stiffening treatment which is simply starching.

Spread the petticoat flat on a table, rub undiluted liquid starch into it with your hands. Be sure to cover every portion of the garment. It may seem that you're using a lot of starch; actually, you aren't.

To dry, pin the petticoat to two parallel clotheslines which are about 12 inches apart, to keep the folds of fabric separated so they won't stick together as the petticoat dries. Make certain that the part of the garment pinned to the line is on the straight of the material.

And there you are—rejuvenated petticoat!

BRIGHT IDEA

For party fun, here's an idea used by Louise Dobler, of San Diego (Convention—June '56!), California. When you wear a sheer dance dress and want added glamour, try sewing a string of brilliants or sequins, which can be purchased at your dime store variety counter or in a dry goods store, just above the bottom ruffle of your petticoat. You will be enchanted with the winking and gleaming of the sparkling decoration thru your dress.

TWO FROM ONE

Some kind but anonymous lady who neglected to sign her name sends us these two suggestions which are too good not to share with you.

Get two square dance Recognition Pins (Sets in Order sells 'em!) and glue on earring backings. You have then an attractive and smart pair of square dance earrings.

Also, use your discarded nylon or wool fringed baby shawls for stoles. Cut in half, stitch the raw edges, then crochet edges with matching yarn. Stitch across the middle with double rows of stitching. Now you have a beautiful stole with fringe on the ends and one side.

PRESS TIME BULLETINS

Address — Balboa Park Administration Bldg. — San Diego 1, Calif.

MAKE a note. Make several notes. Here are some of the spots where you eager Conventioneers who can't wait until you get to San Diego to square dance may do so along the way:

June 13—Park Ridge, Ill.—Washington School—8:30 P.M.

June 14—St. Paul, Minn.—Midway Civic Club—8:30 P.M.

June 16—Livingston, Mont.—Grand Ball Room—8:00 P.M.

June 18—Portland, Ore.—The Hayloft—8 P.M.

June 18—El Paso, Texas—El Paso Coliseum—8:30 P.M.

June 19-20—Tucson, Ariz.—Catalina Jr. Hi.—6:30 P.M. Chuck Wagon dinner followed by dancing.

In the Imperial Valley area of California, tab the following:

June 18—Brawley—Women's 1000 Club—8 P.M.

June 19—Seeley—Seeley Fire Hall—8 P.M.

June 19—Holtville—Manley Studio—8 P.M.

June 20—Imperial—Co. Fair Grounds—8 P.M.

June 21—El Centro—Eagle's Hall—8 P.M.

For San Francisco dancing, call Bill Castner at LA 3-5335.

In the Long Beach area of California, there will be dances to which visitors are welcome every night. Contact South Coast Assn. President Bill Tickell at GA 5-3664 for the schedule.

If the Fresno area suits you for dancing, call Hunter Crosby in Three Rivers.

If you have a Trail Dance not listed here or in previous issues of Sets in Order, please get the information to both Convention Headquarters and this magazine before April 30th.

Dances for the Younger Sets

In answer to the many people who have written inquiries about dancing for the juniors at the Convention, Chairman Bud Dixon announces that there will be a "Teener" hall set up for dancers of that age group, and there will be separate dances for sub-teen-agers, as well. In the specialty division also belong the Rockalong dances for new dancers and a Red

Hot session scheduled for Sunday P.M. where dancers enter at their own risk!

Cavalcades and Exhibitions

Deadline is May 15 for Cavalcade and Exhibition entries. If your area is planning to participate in the big show under the stars be sure to notify Chairman Tom Smart immediately. Each area has been requested to sponsor a representative adult non-professional group, to present their style of dancing.

Workshops and Clinics

Twenty-eight Workshop and Clinic sessions are planned to present material from every part of the country. This includes Squares, Rounds, Contras, Quadrilles, and Musicians' sessions. There will be Callers' Swap Shops, and panels on every phase of square dance activities will be held on Saturday and Sunday mornings.

Polish Your Grand March

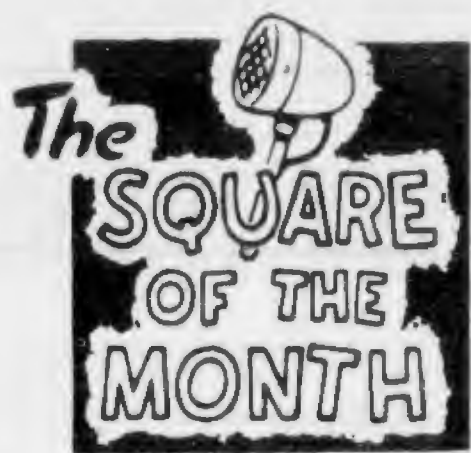
Opening ceremonies on each Convention evening will include this traditional feature. Charlie Hale, Chairman of this phase, asks that callers everywhere, whose dancers might be going to San Diego, drill their clubs in the basics of the Grand March, to start by couples.

FLASH!!

All square dance groups coming to the Convention from areas where there is a unique style are especially invited to participate in the Cavalcade of Square Dancing. This will be a narrated show depicting styles of dancing across country, will be presented in an amphitheatre and have national press and television coverage. Write or wire Tom Smart, Cavalcade Chairman, 7305 Cornell Ave., La Mesa, California.

FLASH TWO!!

Invitation! All callers are invited to register for the Convention. Invitations to call at this tremendous event are being extended to callers as they register. In order to have your name appear on the souvenir program, you *must* be registered by the early part of May. You'll find a Registration Blank in your April Sets in Order.



BOB BRUNDAGE
Danbury, Connecticut

BOB BRUNDAGE bears a name synonymous with the best in square dancing and bears it well, being a topnotch caller in his own right. He is the brother of Al and the son of Gene and Dad Brundage, all of whom have served the activity graciously.

Bob was born and raised on a farm near Danbury, Connecticut, and his square dance interest started with a community 4-H Club which selected music for a project and tied square dancing in with it. Bob was only 10 when he did his first calling, and at 16 called his first regular dance. During his college days he earned extra money with calling dates.

Since that time Bob has been eyebrow-deep in the activity. He was co-chairman with Lawrence Loy of the Annual Country Dance Festival for 4 years; he was on the staffs of Al Brundage's Summer School, New England Recreation Leaders' Lab, 4-H Club Congress, 4-H Short Course at the University of Connecticut, the Maine Folk Dance Camp. He M.C.-ed the Country Dance Festival and the New England Folk Festival. He attended Lloyd Shaw's School at Colorado Springs in 1954 and was Director and M.C. of the Lawrence Loy Memorial Festival at the University of Massachusetts in 1955.

And Bob is still whirling on. Currently he is serving as President of the Conn. Square Dance Callers' & Teachers' Assn.; a member of the Board of the Directors, New England Folk Festival Assn.; a member of the Advisory Committee for the Atlantic Convention; a regular caller and teacher for Wilbraham, Mass., and Milford, Conn., square dance clubs. One of his latest assignments is to call contras at the National Convention in San Diego.

He is ably aided and abetted in this activity by his pert wife, Fran, who shares his enthusiasm. His "day work" is growing, along with his father, some of those beautiful ornamental gourds and ears of corn which grace holiday tables.



BOB BRUNDAGE

THE DANBURY HAT

Using a little bit from here and the rest from everywhere.

Intro:

Face your partner and tip your hat
(Imaginary, of course)

Face your corner and box the gnat

Gents star left across the square

Turn the opposite right and leave her there
Original right hand lady.

Gents star left three-quarters 'round

Turn your own with the right hand 'round
To an allemande left, etc.

Figure:

Head two couples go forward and back

And with your opposite box the gnat

Pass through and separate

'Round the outside, don't be late

Pass your own and tip your hat

Right to the next and box the gnat
Original right hand lady.

Grand right and left and have a little fun

Salute each girl right on the run

Just salute before passing right or left hand.

Meet that lady with your right hand

Promenade to the promised land

Keep on a'going, don't slow down

Side two couples wheel around

Circle to the left, you're doing fine

Head gents break and you make two lines

Forward eight and back with you

All eight do a cross trail through

Pass through and cross trails with your partner

Allemande left your original maid*

Take a new lady and promenade.

*Next time through say "the next pretty maid."

Ask the Ladies who plead . . .

THE CASE FOR THE "EASY" DANCE

By Lew Torrance

(One of the boys from Port Arthur, Texas)

FOR several years now, I have been intrigued by the pros and cons of the advocates of the "easy" dance and the so-called "hash" or concentration dance, wherein the dancer and caller engage in a nip-and-tuck mental duel, with the odds very much against the poor dancer.

I guess everyone goes thru a period in his square dance education (which never stops) during which he experiences the thrill of the challenge that comes from a hash-break duel with the caller. We did, I know! It was different, it was new, it sparked our interest! After our arms ached a few times, and our brains became weary of the concentration, we began to look with retrospect on what was happening.

In the first place, the lady in the square is motivated by a fundamental urge to dance. Dancing has always been a female way of expressing grace and charm. The little woman likes to square dance for this reason—but she also has another very basic reason for dancing! She wants to be noticed—and appreciated—by the gent she's dancing with.

This fundamental desire on the part of the lady in the square suffers extreme frustration when the caller gives out with the complexity-dance! Who in tarnation can notice who he's dancing with—let alone enjoy the lady's companionship—if he's in a mental tussle with the caller who is spoutin' "turn-back-twos," "triple whatsits," and other complicated gimmicks?

Sooner or later the little lady will be filled

up with indignation at her neglect—and she'll quit! When she quits, the old man quits! And that's two fine people missing from the square.

Now I'm not advocating "circle and swing" or the too, too simple dance. What we've found we like is a smoothly flowing figure that can be danced with partial attention to the caller, but with most of our attention centered in the little woman. And don't tell me she doesn't like it that way!

Too many callers feel themselves the center of the show. They constantly try to be the main attraction—and many of them rely on the "hash" to do it! Well, they succeed in being the center of attraction, all right—but they're fighting a fundamental feeling in their lady dancers' make-up, and if anything can be said to "kill" square dancing, it is that one thing.

The real reasons for folks dropping out of the square are never told! The excuses are legion—the explanations many! But the smart caller will soon agree—men and women like to dance together. So, let them! Put style in your call—sure! Use all the rhythm you've got. But don't hog the attention of the gent away from his gal. When you do, you've got a potential enemy on your floor, whether you know it or not.

Call 'em easy! Call 'em for the fun involved! Forget being the "big cheese"—and your dancers will be forever grateful. There is no monotony in a gracefully executed dance. Your dancers do not need a constant challenge to keep interested. If you'll help them "dance together" you'll never have a worry in the world about losing your crowd.



ON THE COVER

This is the U.S.S. Kearsarge, where you can attend a Square Dance Hop on a Flat Top! The hosts, Heartland Federation of San Diego County, who have received permission from Vice Admiral A. M. Pride, Commander Air Forces, Pacific Fleet, to hold a Free Convention Trail End Square Dance on June 21, 8 to 11 P.M. on the flight deck. Plenty of parking space on shore and water ferries to transport dancers to the carrier docked at North Island Naval Air Station. *Official Photograph U. S. Navy.*

The Silver Spur

STOP for a moment to think of the number of individuals who have contributed to your square dancing enjoyment and to the progress of square dancing in your area. Multiply this by the hundreds and thousands of communities similar to yours all over the country, then you'll get an idea of the vast possibility that exists in selecting a certain few of these to receive the Silver Spur Award.

Purpose

Presented only once to date (to Dr. Lloyd Shaw, Colorado Springs, Colorado. See below) the award will be presented in the near future to other individuals who have been selected for their outstanding contributions to square dancing by the capable and impartial selection board. The Silver Spur Award is given by the Sets in Order Foundation to deserving

individuals, groups of individuals, or organizations who have unselfishly contributed to the growth of square dancing or have contributed pleasure to individuals through this American activity. Nominations are being received at the present time. They may be sent by individuals or by clubs and should be addressed to the Sets in Order Foundation, 462 North Robertson Blvd., Los Angeles 48, California. In addition to giving the name or names nominated, please be sure to explain why the nominee should be considered for the award. Nominations will not be acknowledged nor is it possible for correspondence to be carried on in regard to any of the nominees. It is hoped that this award will express your feeling and that those honored will exemplify the highest standards of the square dancing activity.

First Silver Spur Awarded in Denver, Colorado

Lights, cameras, and lots of action were in evidence on March 31 in Denver, when at the Pre-Festival Dance of the Rocky Mountain Festival, Dr. Lloyd "Pappy" Shaw was given his Silver Spur Award. The warmth and excitement of the crowd in attendance vouched for its complete accord with the choice of recipient.

Dr. Shaw is the first such recipient because of his outstanding contributions to the square dance movement and his tireless research over a period of 35 years. He is credited with the revival of square dancing in this country and is also author of several books on the subject.

The Honorable Earl E. Ewing, Treasurer of the State of Colorado, and long-time friend of "Pappy's," made the presentation. Many congratulatory telegrams were received from the friends and former students of the honored gentleman. Dick Hurst of the Denver Area Council, presented Mrs. Shaw with a beautiful bouquet as a gesture of appreciation to her, as well.

Earl E. Ewing, State Treasurer of Colorado, presents Dr. Lloyd Shaw with the first Silver Spur Award.

Photo by Robert W. Schott



MANNITA WALTZ

By Manning and Nita Smith, College Station, Texas

Record: Windsor 7634 "Mannita Waltz" or Columbia 50064 "Anniversary Waltz"

Position: Closed; M back to COH (center of hall).

Footwork: Opposite throughout; directions for M.

Measures

1-4 **Bal Fwd; Bal Back; Waltz—Turn, 2, 3; 4, 5, 6;**

M balances fwd on L; bal back on R and turn $\frac{1}{4}$ L face so M faces LOD; in closed pos waltz $\frac{3}{4}$ around to end in starting pos with M back to COH.

5-8 Repeat meas 1-4.

9-12 **Bal Fwd; Bal Back; Twirl, 2, ; Dip, Side, Close;**

With back to COH, M bal fwd on L; bal back on R; M takes 3 steps fwd in LOD (W turns under joined hands (M's L, W's R)—W progresses in LOD with R-L-R); M dips on R (W dips on L), faces W and steps to L side on L, and closes R to L.

13-16 Repeat meas 9-12.

17-20 **Bal Fwd; Bal Away; Tamara, Touch, Hold; Turn, 2, 3;**

With M's back to COH bal fwd on L; bal away on R to pos separated from partner but with M's L and W's R hands still joined; W places L arm behind back so that hand with palm out is near R hip;

Tamara . . M steps fwd on L and touches R beside L and as he does so he places his R hand in the L hand of partner . . with joined hands held high W must bring R elbow in twd her chin to make a "window" through which partners can see one another; releasing W's R and M's L hands and keeping other joined hands low, turn in three steps to face partner again (M turns R face and steps R, L, R) (W turns L face with L, R, L);

21-24 **Tamara, Touch, Hold;; Turn, 2, 3; Tamara, Touch, Hold; Turn, 2, 3;**

Repeat the Tamara step but this time with M placing his L arm behind his back so that L hand with palm out is near R hip . . M steps fwd on L and touches R beside L, W steps fwd on her R and places her R hand in M's L . . with joined hands (M's R and W's L) held high, M must bring R elbow in toward his chin to make the "window"; releasing M's R and W's L hands turn to face partner again in three steps (M turns L face and W turns R face); Repeat for W. End in open pos facing RLOD with W on inside of circle and M on outside.

25-28 **Fwd, 2, Close; Step, Touch, Hold; Under, 2, 3; Fwd, Touch, Hold;**

In open pos with inside hands joined and moving in RLOD, waltz fwd L, R close L to R; step fwd on R, facing partner, touch L beside R, and hold; with joined hands held high and W going under the arch thus made, change places with partner in three steps L, R, L; facing LOD step fwd on R, touch L beside R, and hold.

29-32 **Waltz Fwd, 2, Close; Waltz Fwd, 2, Close; Bal Fwd; Back/And, Face, Hold;**

In open pos with inside hands joined waltz fwd in LOD for 2 meas L, R, close L to R; R, L, close R to L; bal fwd on L; bal back on R face partner and take closed pos ready to start from beginning.



THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MAY, 1956

THREE-QUARTER BOX

By Les McConville, Seattle, Wash.

The head two couples bow and swing
Up to the middle and back to the ring
Forward again and pass thru
Split the ring just like that
Go three-quarters 'round and box the gnat
You box the gnat that's what you do
Now you have four lines of two
Forward up eight and back you blunder
Inside arch and the outside under
Circle four and you go like thunder
Star by the right in the middle of the bin
Head ladies out and the side gents in
Four hand star in the middle of the land
Meet your old gal with a left allemande
New partner by the right for a right and left grand.

Repeat for heads again. Twice for sides.

DON'T STAND THERE

By Les Keller, Cedar Rapids, Iowa.

Head two couples forward and back
Forward again and pass through
Turn alone here's what you do
Box the gnat with the opposite two
Don't let go hands.
And come right back with a right and left thru
Turn right around and circle up four
Once around and then no more....
Pass through and around just one
Down the middle let's have some fun
Pass through and around just one
Down the middle you're still not done
A right and left through across the square
Turn right around don't stand there
Cross trail through to a left allemande
A right to your partner right and left grand.

JUST THE ENDS

By Bob Reed, Port Huron, Mich.

1st and 3rd bow and swing
2 and 4 right and left thru across the ring
Then 1 and 3 will pass thru
Split the ring go 'round just one.
Down the middle with a right and left thru
And turn your girl between those two.
2 men and 2 ladies side by side.
Forward 8 and 8 back out
Arch in the middle and the ends turn out
Go around just one for a brand new girl
Now down the center and trail thru
Around just one to a four in line.
Men and ladies side by side again.
Forward 8 and back to the ring.
Now just the ends a right hand swing
All the way 'round and allemande left
That corner girl, grand R and L around the world.

SAN DIEGO HERE I COME

By Nellie W. Clark, Tacoma 44, Wash.

Record: Windsor No. 7114-B

INTRO:

Join hands and circle left the usual way
Just a little more and then you all half sashay
Now allemande left a R and L grand it's San
Diego style
R and L go 'round that ring
Meet each new girl with a smile
Meet your partner by the R go two times around
Promenade that corner maid, cause she's convention bound
Get along home and swing your gal around and around San Diego here I come.

FIGURE:

Head two couples promenade just half way around the town.
Side two couples R and L thru and turn those gals around.
Four little ladies star across, boys, turn em' around.
Your R hand lady do sa do, now same little lady do paso
It's partners left and corners right and back to the bar
Four gents to the center like an allemande thar
Well spread that star and swat the flea and promenade with me San Diego here I come.

Fig. is done twice, then middle break, repeat fig. twice again (with side couples beginning the movement), this time do-sa-do the LEFT hand lady and do paso same lady. Use middle break for closer.

MIDDLE BREAK:

Swing that corner lady she's from good old Oyster Bay
Swing the next one down the line, her home is far away
A left hand swing the next just like a left allemande
Walk all around the circle boys
Let's whoop it up in a right and left grand.
Now when you meet your honey just do sa do around.
Step right up and swing her boys, she's San Diego bound
Then promenade that lady, aren't we havin' fun.
San Diego here I come.

SPECIAL NOTICE: Today more than half of the Sets in Order subscribers also subscribe to the Caller's edition, which includes the Workshop. Dances which appear in this special supplement are usually those that are either a little more difficult or are extremely simple, or that require additional workshop attention. Dances appearing in the regular issues of Sets in Order are those designed for general enjoyment of the average square dancer—Editor.

THE BABOON STRUT

An Original Round Dance Mixer

By Rose Zimmerman

Record: Rock Candy 700 ("Big Baboon")

Position: Open; inside hands joined.

Footwork: Opposite. Directions given for man.

Measures

- 1-2 Walk, 2, 3, 4, 5, 6, Turn 2, 3 —;**
Starting L, walk fwd 6 steps. On counts 7 and 8, drop hands and turn in toward partner to face RLOD, taking 3 quick steps: LRL.
- 3-4 Walk, 2, 3, 4, 5, 6, Face—2—3**
Join inside hands; walk RLOD 6 steps. On counts 7 and 8, face partner in 3 quick steps and join both hands.
- 5-6 Bal Together, Bal Apart; Together, Apart;**
In 3 quick steps: LRL, bal toward partner. Bal away from partner in 3 steps: RLR. Repeat bal.
- 7-8 Do-sa-do, 2, 3, 4, 5, 6, 7, 8;**
Drop hands and do-sa-do around partner in 8 steps.
- 9-10 Star Right, 2, 3, 4, 5, 6, Change 2, 3, —;**
Join R hands and walk fwd 6 steps around partner. On counts 7 and 8 change to L hands in 3 quick steps: LRL.
- 11-12 Star Left, 2, 3, 4, 5, 6, Face Your Corner;**
Left-hand star, 6 steps. On counts 7 and 8, face corner (lady diagonally to man's right) in 3 quick steps: RLR.
- 13-14 Balance Together, Apart; Together, Apart;**
Join R hands with corner. Repeat balances as in 5-6.
- 15-16 Swing, 2, 3, 4, 5, 6, Open, Out;**
Buzz swing 6 steps with this new partner, then open out to orig pos to repeat dance.

WE'LL DANCE 'TILL SUNDAY MORNING SATURDAY NIGHT

Orig. Pattern by Dr. Bill Price, Seattle, Wash.

Record: HD No. 700—Instrumental.

Flip with calls by Dr. Bill Price.

Music: By Harry Raby and the 3-D Valley Boys.

INTRO AND BREAK:

Walk all around your corner

Bow now to your partner

Four ladies chain across that ring

Turn 'em boys and circle right

Hey! Circle to the right

Whirl away with a half sashay

Ladies make a left-face whirl across in front of partner.

Circle left in the same old way

Do-sa-do with your corner

Men execute a full do-sa-do (not sashay). Facing partner with right shoulders adjoining, go full around, passing again on the right until they meet next lady in clockwise line of progression.

Swing the next one down the line

Next lady in line of progression.

Promenade the next one home

Next lady after one you swung. Don't twirl her. Gent picks her up as she comes toward him.

The one you call your own, oh!

Partner.

We'll dance 'til Sunday morning Saturday night . . .

FIGURE:

****The gents star left the center**

Star with left hand.

Come back now to your partner

Star promenade that pretty thing

Gent places arm around partner and takes her along in the star.

Ladies turn right back

Ladies make R face turn back and walk around outside of ring.

Around the outside track

Reverse that star: reverse that ring

Men reverse direction of star; ladies reverse direction of ring—all clap own hands as reverse.

Meet your honey with a left hand swing

Meet partner with left forearm turn, go once around her to your corner.

Do-sa-do with your corner

Full do-sa-do as described above.

Swing the next one down the line

Next in line of progression.

Promenade the next one home

R.H. lady—don't twirl her.

Keep her for your own, oh!

New partner.

We'll dance 'til Sunday morning

Saturday night . . .

****Repeat from ** for ladies, thus:**

Ladies star left center

Ladies star with left hand.

Come back now to your partner

Star promenade that handsome boy

The men will turn right back, etc., etc.

Sequence: Intro, Figure, Figure, Break, Figure, Figure, Break.

Note: In swinging gents should let lady roll off arm on proper side for convenient progression.

MAYFIELD STAR LEADER

By Ange Dalessio, Cleveland, Ohio.

First and third bow and swing

Go around and around with the pretty little thing

Then promenade the outside ring

All around the outside ring

Go all the way around and a little bit more

To the right hand couple and circle up four

Side gents break and form two lines

Forward and back you're doing fine

Forward again pass thru turn to the left go single file

Promenade that way for a while

Number one gent it's up to you turn right out to a right hand star

It's follow the leader in a right hand star

Now back right out you're not quite straight

Circle up eight we'll make it straight

Two and four cross trail thru to a left allemande

Partner right go right and left grand . . . etc.

Repeat for heads—with No. 2 gent as star leader.

Side couples out—head gents break

No. 3 gent as star leader

One and three couples cross trail

Repeat for sides—No. 4 gent as star leader

One and three couples cross trail

GIRLS TURN LEFT

By Bill Hansen

Head couples out to the right
 Circle up four with all your might
 Head gents break and make a line
 Forward and back and keep in time
 Forward again and right and left thru
 Turn her around like you always do
 Across the set you pass thru
 Girls turn left, pass one man
 Allemande left that corner girl
 Back to your own a wagon wheel spin
 Star promenade we're gone again
 Hub backs out and circle up eight
 Circle to the left and don't be late
 Head gents break and make a line
 Forward and back you're doing fine
 The opposite girl you box the gnat
 Pass thru across the set
 Turn alone you're not thru yet
 Right and left thru across the town
 Turn her boys you turn her around
 Pass back across the land
 Girls turn left pass one man
 Allemande left with your left hand.

WALTZ OF LOVE

By Julie and Bert Passerello, Long Beach, Calif.
 Record: Sunny Hills AC 103 S.

Position: Partners facing, M back to COH, M L hands joined. Note: Never lose contact with M L, W R hands during entire dance.

Footwork: Opposite throughout. Directions for M.

Measures

INTRODUCTION

1-2 Wait.

3-4 **Balance Apart, Balance Together Into Banjo Pos** (R hips).
 1/4 L face turn for both.

THE DANCE

1-4 **Waltz Forward, 2, 3; Pivot-Touch; Waltz R; Waltz R;**
 In banjo M facing LOD start L ft. Take one waltz fwd. Step fwd R pivoting 1/2 R face turn into Cl. D. Touch L to R starting bk in LOD on M L ft take 2 R face turning waltzes 1 full turn ending in sidecar pos (L hips).

5-8 **Waltz Bwd, 2, 3; Pivot-Touch; Waltz L; Waltz L;**
 Same as meas 1-4 with M backing up in LOD. Pivot 1/2 L face and touch into Cl. D. Take 2 L face turning waltzes 1 full turn ending in Cl. D. M facing LOD.

9-12 **Side, Behind, Side; Step Fwd, Point Fwd, —; Step Bwd, Point Bwd, —; Step Fwd, Point Fwd, —;**
 Grapevine into COH, step to side on L in bk on R, to side on L, cross R in front of L turning to face COH, point L ft fwd loosening to semi-closed pos. Step bk on L (twd wall), point R ft bk turning in twd partner slightly and looking over R shoulder (W opposite), face COH again while stepping fwd R pt L fwd.

13-16 **Twirl Left, 2, 3; Step Point; Step Bwd, Point Bwd, —; Step, Touch, To Face;**

Retain hold of M L W R hands—release others as you start facing partner. Cross L in bk of R, step to side on R, cross L in front of R—W step bk on R, twirl L face L R 1 1/4 turn under joined hands. M step fwd R making 1/4 R face turn to face wall, pt L fwd, W step fwd L, point R fwd. (After the twirl swing joined hands down and thru to shoulder height forearms touching.) Step bk L, point R in bk (twd COH) looking over M R W L shoulders which brings you almost back to back pos. Step fwd R (twd wall) pivot 1/4 L face into Cl. D., touch L to R (to face LOD).

17-20 **Fwd 2, 3; Cross, Point, —; Cross, Point, —; Cross, Pivot, Touch;**

One fwd waltz cross R over L (in front), point L to side (into banjo), cross L over R, pt R to side (into sidecar) cross R over L into banjo) pivoting on R 1/2 R face, touch L to R into Cl. D. (M cross front each time W cross in bk.)

21-24 **Waltz; Waltz; Waltz; Twirl R;**

3 turning R face waltzes 1 1/2 turns starting bk on M L in LOD. W twirl R face.

25-28 **Apart; Twirl Together; Waltz; Waltz;**

Bal apart bk on M L in RLOD, M L W R hands joined, M walks around R L R 1/2 R face (inside of circle) W twirls 1/2 L face into Cl. D. Take 2 R face turning waltzes 1 full turn.

29-32 **Apart; Twirl Together; Banjo Walk Around; Twirl;**

Meas 29-30 same as 25-26 except M bal bk in LOD as W twirl L face into banjo, M walks around R L R outside of circle—3 steps banjo walk around, M takes 3 more steps to finish facing LOD as W twirls R face into banjo to start dance. Dance through three times. After last twirl partners change hands to M R W L for bow and curtsy.

RED HOT ALAMO

Arranged by Lloyd Springer, Fullerton, Calif.

All four couples half sashay
 Go up to the center and back that way
 Heads go forward and back with you
 Forward again and trail through
 Go all the way around and don't you stop
 Pass your own for the old red hot
 Right hand lady with a right hand 'round
 Partner left, all the way 'round
 To the left hand lady with a right hand 'round
 Back to your own like an allemande thar
 Back 'em up boys, not too far
 Shoot that star like an Alamo
 A right to the next and you balance so
 You balance in and you balance out
 Box the gnat, go half about
 Balance out and back to the bar
 Back 'em up boys, not too far
 Shoot that star with a full turn around
 And promenade the corner when she comes down
 Note: You have your right hand lady.

BOX ENDS

Head couples trail thru
Separate go around two
Hook on the ends like you always do
The end four go forward and back
Forward again and box the gnat
Right and left grand right after that.

EASTMONT SIDE SPLITTER

By Doc Louthan, East Los Angeles, Calif.

Two head couples forward and back
Forward again and box the gnat
Now you split the sides to a line of four
Go forward eight and back with you
Forward again and pass thru
Arch in the middle, the ends turn in
To a right hand star in the middle of the ring
It's corners all, a left hand swing
Partner right and box the gnat
Right and left grand, on a wrong way track
Meet your honey with a right hand swing
Gents star left, go 'round the ring
Pass your partner right on by
Swing the next little cutie pie
Then allemande left just one
And promenade the gal you swung
R.H. lady.

TRAIL GRAND

Submitted by Bill Hansen, West Covina, Calif.

Head gents and the corner girl
Up to the middle, back to the world
Trail thru then U turn back
Trail thru across the land
Walk right into a right and left grand.

A LITTLE TAKE-A-PEEK

By "Doc" Heimbach, Blue Island, Ill.

Music: Any hoedown.

Intro and Break: Caller's choice.

FIGURE:

Heads go forward—back to the ring
Forward again and the opposites swing
Swing those ladies two by two
Face the middle—pass on thru
Around that couple—take a little peek
Back to the center—swing your sweet
Around that couple—box the gnat
The others circle—go just half
Then pass thru across the floor
Split the outside—line up four
Forward eight and back like that
Forward again and box the gnat
Cross trail and there's your sweet
Allemande left—go down the street
Right and left to a brand new maid
Take that lady and promenade.

Sequence: Intro., Figure twice for heads; Break;

Figure twice for sides; Closer.

ENDS ALLEMANDE

Head couples half sashay
Pass thru across the way
Separate and around two
Hook on the ends like you always do
The end four pass thru
Allemande left, etc.

UKELELE LADY

By Marge and Vince Belgarbo, Skokie, Ill.

Record: Wing W-90021.

Position: Open, facing LOD.

Footwork: Opposite. Directions for M.

Measures

1-2 **Walk, —, 2, Face; Side, Close, Side, Close;**
Inside hands joined, step fwd L R, face partner and join hands; step to side on L, close R to L, step to side on L close R to L.

3-4 **Twirl, 2, 3, Touch; Twirl, 2, 3, Touch;**
While the M steps to the side in LOD, L R L touch R, change hands to M's L and W's R; lady twirls R under her R arm in 3 steps R L R touch L. Repeat in RLOD, with lady making L face twirl under same joined hands.

5-8 **Side, Close, Cross, —; Side, Close, Cross —; Side, Close, Cross, —; Side, Close, Cross, —;**

Facing partner, M's L and L's R hands joined, step to L side on L, close R to L, cross L over R; change hands to M's R and L's L; step to R on R close L to R then cross R over L. Repeat above action.

9-16 Repeat meas 1-8, and after last close, cross change hands to skater's pos facing LOD.

17-18 **Lady Out; Side, Close, Step, Touch;**
M's R hand around lady's waist. (Skater's pos, keep R hands joined throughout meas 17-24) M walks L R making $\frac{1}{4}$ R face turn to face wall (while lady makes $\frac{3}{4}$ R face turn in 2 steps R L to face partner) then step L R L touch R in LOD.

19-20 **Lady In; Back, Close, Back, Touch;**
M walks R L, turns $\frac{1}{4}$ R face to face RLOD as he winds lady back $\frac{1}{4}$ L face into skater's pos. M steps back R L R touch L.

21-22 **Lady Out; Side, Close, Side, Touch;**
Repeat meas 17-18 in RLOD.

23-24 **Lady In; Back, Close, Back, Touch;** (Skater's pos) Repeat meas 19-20. End facing LOD.

25-28 **Walk, —, 2, —; Turn, —, 2, —; Side, Close, Side, Touch; Side, Close, Side, Touch;**
Both walk fwd two steps, drop hands, turn in twd partner and all the way around to face partner, join hands, step to L in LOD L R L touch R; then to R in RLOD R L R touch L.

29-32 **Walk, —, 2, —; Turn, —, 2, —; Side, Close, Side, Touch; Side, Close, Side, Touch;**
repeat action of meas 25-28 progressing in LOD.

Break Do-Sa-Do (passing right shoulders) with 4 slow two-steps ending facing partner.

TAG: **Walk, —, 2, —; Turn, —, 2, Bow;**
Walk 2 in LOD, turn in toward partner all the way around in 2 quick steps and bow.

Sequence: Entire dance, break, entire dance, break, tag.

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WHAT THE LETTERS MEAN

From Frank Hamilton's New
"American Round Dancing."

The careful use of abbreviations and symbols for key Round Dance words can save much time and space in written dance instructions. Based on the voting of the Terminology Panel at the Oklahoma National Convention *and* the subsequent poll of the 35 national Round Dance leaders, the following abbreviations are listed for general use in the Round Dance field. Each one listed received *majority* preference. Keeping in mind that there is little possibility of misunderstanding when a word is *spelled out*, it was felt that abbreviations should be kept to a minimum rather than to propose what many feared would be a burdensome and endless list incomprehensible to the average dancer — who is, after all, the important one to consider. Here are the symbols and abbreviations:

| | |
|----------------------------------|--------------------------------------|
| &—And | Mvt—Movement |
| B&C—Bow & curtsy | Opp—Opposite (ft or hand) |
| Bal—Balance | Pdb—Pas de Basque |
| Bwd—Back or backward | Pos—Position |
| COH—Center of hall | Pts—Partner(s) |
| CP—Closed position | R—Right |
| Cpl—Couple or couples | RF—Right foot |
| Ct—Count or counts | RLOD—Reverse line of <i>dance</i> |
| CW—Clockwise | R/D—Amer. Round Dance(ing) |
| CCW—Counter- clockwise | S/D—Square Dance(ing) |
| Diag—Diagonal(ly) | St Pos—Starting position |
| Fig—Figure | Swd—Sideward |
| Ft—Foot | TwD—Towards |
| Fwd—Forward | Wt—Weight |
| Intro—Introduction | W—Woman(en)'s |
| L—Left | XLOD—Aross line of dance |
| L—Left foot | XIB—Cross behind |
| LOD—Line of <i>dance</i> | XIF—Cross in front |
| M—Man, man's, men | |
| Manuv—Maneuver or maneuvering | |
| Meas—Measure(s) | |



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MINNESOTA CONVENTION

The Fifth Annual State Convention of the Minnesota Federation will be held in Fergus Falls on June 1, 2, and 3. This event, a mecca for square dancers each year, will begin with a Pre-Convention dance on Friday evening. On Saturday, starting at 9 A.M., the day will be filled with dancing, lectures, and workshop sessions covering the whole field of dancing. In the late P.M. there will be a style show followed by the Convention banquet and dance.

Sunday A.M. will bring a Callers' Breakfast and an informal panel discussion, followed by a break for churchgoers. On Sunday P.M. comes the business meeting followed by the Convention Festival dance.

On hand will be fine leadership in the persons of Robby and Vera Robertson, Manning and Nita Smith, Madelynne Green, Lynn Woodward; and the Jim Luchtel orchestra of Milford, Iowa, will furnish the music. Mark your calendars for this one.

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For large halls to dance in comfortably;
For friendly people in the rest of the set;
For intricate patterns we finally get;

We thank you, Heavenly Father.
For the beauty of costumes lovingly made;
For familiar tunes often played;
For sparkly ties and western shirts;
For frilly petticoats and whirling skirts;
We thank you, Heavenly Father.
When we hang up our slippers and boots at
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"Red" Henderson of Spokane, Washington, will again take his Silver Spurs group of young dancers on a tour this summer, planning to head thru Idaho, Utah, Colorado, Nevada, New Mexico, Arizona, then back thru California and Oregon.

"Red" and his charming young dancers have made a national name for themselves on their various summer tours and have left new square dance enthusiasts wherever they have performed. Usually "Red's" group has toured the

east and mid-west during the past 5 years. This year will mark the first time they have appeared in the localities they are visiting.

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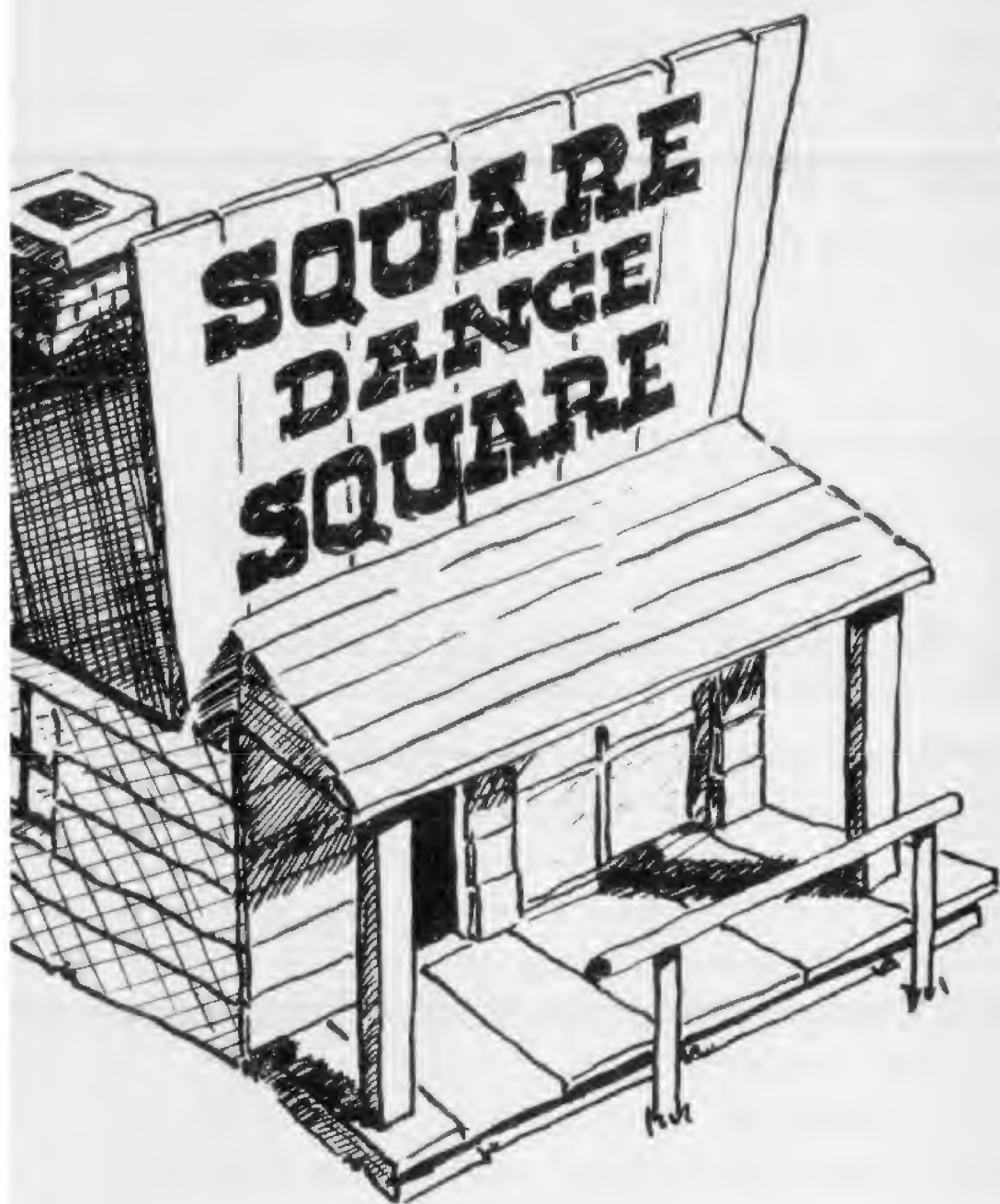
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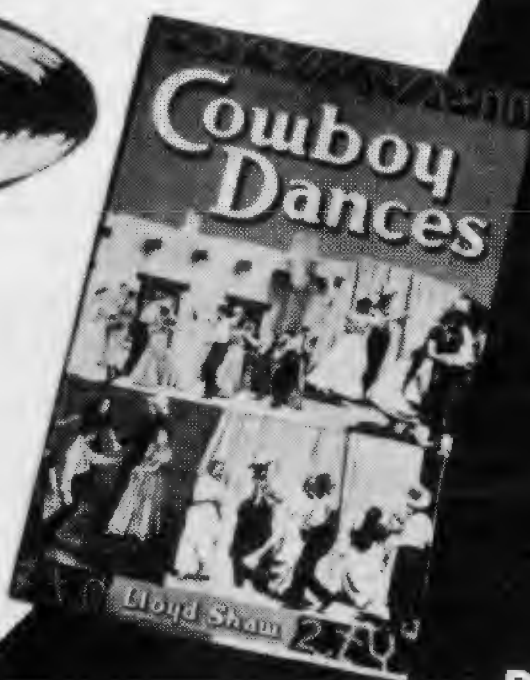
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SQUARE DANCERS IN JAPAN

Think these are hoedowners just anywhere? Uh-uh. They're the Honey Bucketeers of Yokosuka, Japan. This club held its first square dance party recently at Yokosuka Naval Hospital Snack Bar. Calling for the evening's entertainment was "Gil" Gilbert, Lieutenant-Commander, USN, who recently arrived in Japan from Port Hueneme, California. Guest callers were "Winn" Reber, U.S. Army; Bob Rose, Chief Warrant Officer, U.S.N., attached to the USS Renville, and teen-ager "Bud" Gilbert. The Honey Bucketeers is composed of the



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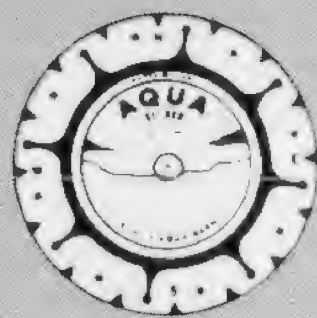
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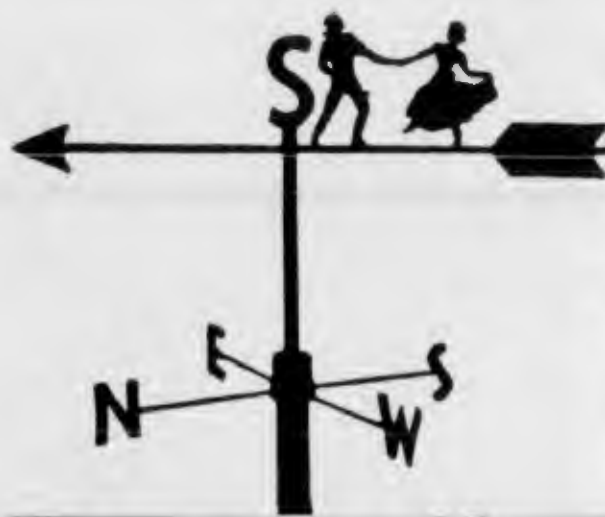
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'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Indiana

New Albany's Do-Si-Doers recently sponsored a dance with Jerry Helt from Cincinnati as the guest caller. Teacher and caller for the club is Earl "Sherlock" Holmes, who has been square dance instructor in the city's Dept. of Vocational and Adult Education Evening School for the past 6 years. Out of town guests are invited to dance with the group 2nd and 4th Saturdays at S. Ellen Jones School.

Forty sets of dancers from South Bend and environs danced at the March of Dimes Festival held at St. Stephens Hall. Pete Freehauf and his Twin City Four provided the music, with members of the South Bend Callers' Club at the mike. These were Warren Weaver, Andy Smithberger, Ron Rich, Roy Worden, Pete Freehauf, Edith Sostack, Ray Black and Chet Palmer.

The Greater Indianapolis Square Dance Callers' Assn. sponsored its 4th Annual Festival at Indiana Roof Ballroom in Indianapolis on April 26th. Twenty-one callers were scheduled to call to the music of the Indiana Roof Wranglers.

Oregon

Clubs in the Pendleton area held a 5th Saturday Blue Mountain Council Jamboree on March 31 in the New Armory Gym, Pendleton. Callers came from Walla Walla, the Tri-City area, and locally. There was a nice balcony for spectators and an after-party dance with refreshments was presented in the Recreation Center room. John and Jan Bauer were chairmen of the event.

Merry Mixers of Klamath Falls are now a year old. Bill Mayhew is their caller, and Laurence Edward president of the group. The membership numbers 65 couples. Their creed is to keep encouraging beginner classes as "feeders" into established clubs. They send out a club bulletin each month, and at every dance try to have a trick or gag that will spice up the occasion. Visitors to Klamath Falls are invited to call 2-2459 or 9978 for more info.

New Mexico

The Annual Festival of the New Mexico Assn. was held in Albuquerque on April 20-21. Prez of the Association is Jon Tuthill of Albuquerque and dancers in hordes were expected to descend upon the city for this bang-up affair.

Kentucky

The Circle 'n' Star Club of Louisville sponsored a Benefit Dance which was a gala occasion held at the St. Matthews Y.M.C.A. gym, decorated with gay balloons. Regular club callers, Floyd and Magdalene Bohart were on hand, as were three other local callers; Sherlock Holmes, Ray Bohn and Johnny Yartz. This was the largest square dance event of the Louisville area and 200 dancers responded enthusiastically to the peppy calling.

Kansas

A real big Square Dance Festival was planned for Dodge City's new Municipal Auditorium on April 7, with afternoon clinics and evening dancing. Joe and Mildred Urban from Meade, and Lawrence and Ruth Risen of Wichita were in charge of rounds; Selmar Hovland of Wagon Mound, N. M., assisted by the area callers, took charge of the square dancing. Carl Sanders' Cow Towners provided the music. The event was sponsored by the Dodge City Recreation Commission, the local square and round dance clubs, and the Southwest Kansas Callers' Assn.

On April 14 Wichita was in the spotlight with their Festival in the City Forum Auditorium, and also sponsored by the Southwest Kansas Callers' Assn., along with the Wichita Recreation Dept. This was the First Annual Cross Roads Festival, something new and different for Wichita, in that a caller would be imported for the occasion.

The Kansas State Festival was scheduled for April 21, in Topeka, with Joe Lewis coming over from Dallas to call. Looks like Kansas had a Big Square Dance April.

Wisconsin

Waukesha County 4-H Club boys and girls square danced in a hayloft as part of the "Wide, Wide World" program on March 4th. Their caller was George Stuberg of Waukesha. This was part of "A Day in the Life of a Child on a Farm," and was telecast from the farm of Wm. Swan.

A square dance for a scholarship was the one held recently at Greenfield Park Women's Club, Milwaukee, when Dale Wagner called for some 84 squares of happy dancers. Their fee for the evening went to start a scholarship fund for some lucky Brookfield High School student.

Texas

Couple dancing in Lubbock is steadily growing in popularity. One club, Jeans and Queens, have a 15-minute workshop period for learning a couple dance, taught by Horace Greenhill. The Tip Toe Club, now 2½ years old, averages 25 couples in attendance. The Two-Steppers, the "baby sister" club, has grown almost as big as "big sister."

New officers of the Panhandle Square Dance Assn. are: President, Jim Gober, Amarillo; Veeps A. J. Lundy, Dumas; D. C. Breedlove, Claude; Woody Turley, Phillips; J. M. Kendrick, Nazareth; Secretary, Cecil Jones, Amarillo; Treas., Jack Anderson, Stinnett.

Louisiana

Dancers of the Balance and Swing Club of New Orleans were looking forward to the calling visit, on April 21, of Bill (Waco Kid) Jackson from Dallas. Bill has made himself very popular in New Orleans and called, on this occasion, at the Hynes School. Each member couple of the club was allowed to invite one guest couple and a big evening was promised for everybody.

Alabama

The Third Annual Azalea Trail Festival Square Dance on March 2 turned out to be a lulu of an affair for Mobile dancers and their visiting friends. Norty Robinson, former Alabaman, now residing in Houston, came back to M.C. right nobly and such callers as Jim Straughan, Little Rock; Charlie Bogan, New Orleans; Norman Merrbach, Houston; Cecil Ward, Mobile; and many others contributed to the fun. Newest member club of the Birmingham Square Dance Assn. is the Country Cousins of Leeds. This is the 12th club to "jine up" and has a membership of 26 couples. John Campbell is caller.

Tennessee

It's Cotton Carnival time again in Memphis, down in Dixie. All square dancers are invited to don their prettiest cottons for this gala affair on May 19 at the Fair Grounds Casino. Red Warrick and his Melody Cowhands will be on hand for the big dance at 8 P.M., and also for the Dancer Clinic in the Casino, 2 to 5 P.M. On Monday evening, May 14, a pre-dance Fashion Show will be given to delight the taws especially, and will feature, of course, cotton dance dresses.

Ohio

The Ohio Valley Square Dance Assn. is holding its 5th Annual Square Dance Festival in Cincinnati on May 12-13 at the Coney Island Moonlight Gardens, 1:30 'til 5:30 P.M. (But there's no moon then!) Genial Bob Osgood from Los Angeles will M.C., following in the footsteps of Doc Alumbaugh, Ralph Maxhimer, Terry Golden, and Ed Gilmore, who have served as M.C.'s in former years. The Moonlight Gardens is a large semi-enclosed outdoor dance pavilion, which accommodates 5,000 dancers. Approximately 30 callers will wend their way from Ohio, Indiana, Kentucky, and other nearby states to participate in the calling. Special round and square dance workshop sessions will be held in the large gym at Northeastern Y.M. and Y.W.C.A.'s new building in Norwood, a suburb of Cincinnati.

Greater Toledo square dance callers have started an association to promote and advance square dancing in that area. The Toledo Blade, famous daily newspaper; the local YMCA and the City Recreation Dept. are all co-operating in this project.

Michigan

The Michigan Square Dance Leaders' Assn. will hold their Annual Spring Dance in the Masonic Temple, Detroit, on May 18-19. A workshop session will be held during the P.M.'s and holders of dance tickets may attend these gratis. Don Fitch of Detroit is the ticket man.

The Grand Traverse Area Square Dance Clubs held their March of Dimes dance in Traverse City and it was a most successful one. The following clubs, under the direction of Ken and Kiddie Jenks, were representd at the dance: Bay Beaux and Belles; Old Mission Dance Club; Acme 4-H Club; Acme Squares; and Extension Club Square Dancers. The first-named sponsored the party.

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Featuring variable speed for control of tempo and pitch of 33 $\frac{1}{3}$, 45, and 78 RPM records, the newly introduced Newcomb Ballerina portable phonograph is only one of a series of models shown to distributors in March for the first time by Newcomb Audio Products Co. The Ballerina, Model C-12V embodies a revolutionary 3-speed motor with variable speed developed by Newcomb to give the user perfect control of all records played.

The new model has an extended range 11-

inch oval speaker and a 5 watt inverse feedback amplifier employing a full power transformer with AC design. A new heat resistant ceramic pickup cartridge with double jewelled needle is encased in a sturdy cast metal arm.

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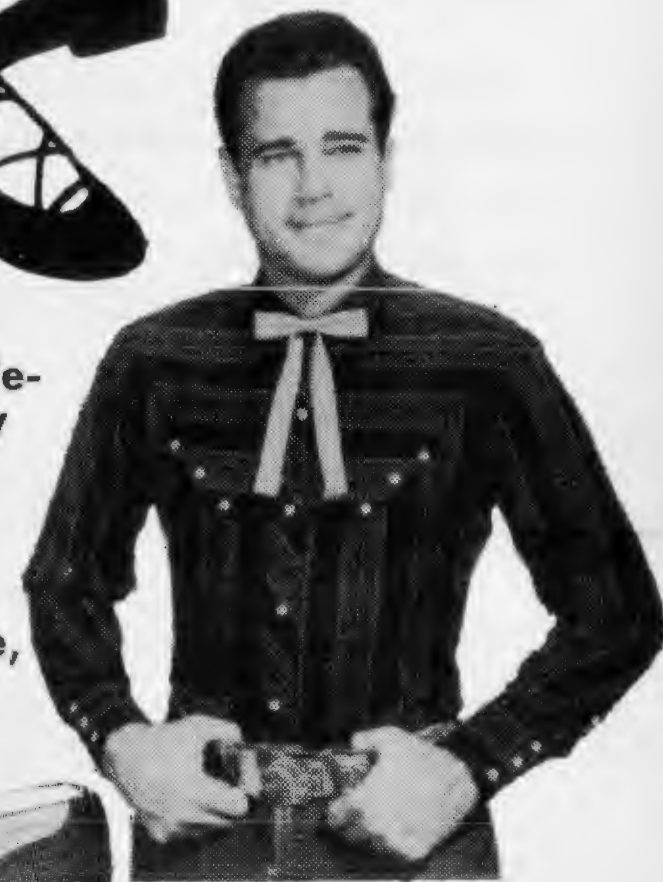
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"OPEN HOUSE" FOR CONVENTIONEERS

Sets in Order offices have had a face-lifting, what with rejuvenating of the working area for greater convenience and attractiveness and an all-over paint job in the dancing area. We are getting ready to welcome numbers of guests who will be in the Los Angeles area sometime around Convention time in June.

And thereby hangs this invitation. Prospective Conventioneers are invited to come and visit us, as we will be holding a sort of Open House for the weeks before and after the Big Affair in San Diego. We will be geared to provide all sorts of information, not only on dances but on sight-seeing, things to do, places to go, etc. We plan to provide city maps for those who need them—and if you're a stranger in town, you will!

Also, those who mean to visit our offices may use our address as headquarters for the receipt of mail and messages. In other words regard us as your Square Dance Club away from your Home Square Dance Club, and we'll be happy.

Of course, all square dance visitors to Los Angeles are welcome to drop in on the Sets in Order folks when they are in town. We're disappointed when you don't!

OKLAHOMANS TO SAN DIEGO

Howard Thornton and his cohorts are shaping up the 200-car Caravan which plans to travel from Oklahoma to San Diego for the National Convention. As a matter of fact, Howard, along with Adolph Treichler, Jim Slack, and Hugh Macfarlane recently made a flying-motoring trip along the Caravan route to attend to those all-important details. Lots of folks, hearing about the trip, want to join, but Howard says he must regretfully limit the Caravan to Oklahomans.

FLATHEAD AREA STATE SQUARE DANCE FESTIVAL

FRIDAY AND SATURDAY, JUNE 15 AND 16, 1956

JOE LEWIS

FRI. EVE. — "GET-ACQUAINTED" JAMBOREE

SAT. P. M. — WORKSHOP: SQUARE & ROUNDS

SAT. EVE. — JOE LEWIS & HIS ACCORDION

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at the Entrance to Glacier National Park

Big County High School Gym (Perfect Acoustics)

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written by **LEE HELSEL**

s.i.o record 1053/54
(singing calls)

"sailing down
chesapeake bay"

and

"dog faced soldier"

called by

ARNIE KRONENBERGER

with the

BUCKBOARD BUSTERS

S. I. O. record 2089/90
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Sets in Order
RECORDS

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JACK & EVELYN GANT, *Couple Dance Instructors*

DAVE CHANDLER, *Folk Singer*

MUSIC BY THE LONE STAR RAMBLERS

Supervised Children's Activities. Excellent food and accommodations. Located at Long's Peak Inn, just south of Estes Park in the Colorado Rockies. Side trips to Central City and to Trail Ridge.

Registration must be in by June 1st. For complete information write: Jack Gant, Box 771, Ardmore, Okla.

CANADIAN CAPERS

MANITOBA . . .

On May 18, the Whirl-I-Peg Square Dance Club of Winnipeg, Manitoba, will hold their 3rd Annual "Beach Hoedown" at the Winnipeg Beach Pavillion (50 miles north of Winnipeg), starting at 8:30 P.M. This year the caller will be Ed Gilmore of Yucaipa, California, and the dance promises to be one of the biggest of its kind in the area.

The Folk Dance Federation of Manitoba (Eastern Division) puts out a hefty monthly

Newsletter just loaded with information. Announcements of coming events take the lead, news from member-clubs follows, and then a report on Workshops of the month, with dances—both round and square—printed in detail.

BRITISH COLUMBIA . . .

Speaking of bulletins, there is also the Cross Trail News, official bulletin of the Vancouver Island Western Square Dance Assn. This is edited by Don MacLoud and Dawn Draper and is a printed 4-page sheet featuring coming events, news items, and one dance each month.



LARIAT WALTZ

an original smooth flowing dance in waltz tempo by Larry Ward.

5001 SMALL TOWN backed by TIL WE MEET AGAIN (Lariat Waltz)

Score of letters tell us that MARLINDA RECORDS will put you out of the square dance doldrums; we offer something to put the real square beat into your feet

"So Round, So Firm, So Fully Packed"

An original square dance by a well known Central California writer, Floyd Criger, called by Jack Logan



JACK LOGAN

You like "Sixteen Tons" and you will be WILD about —

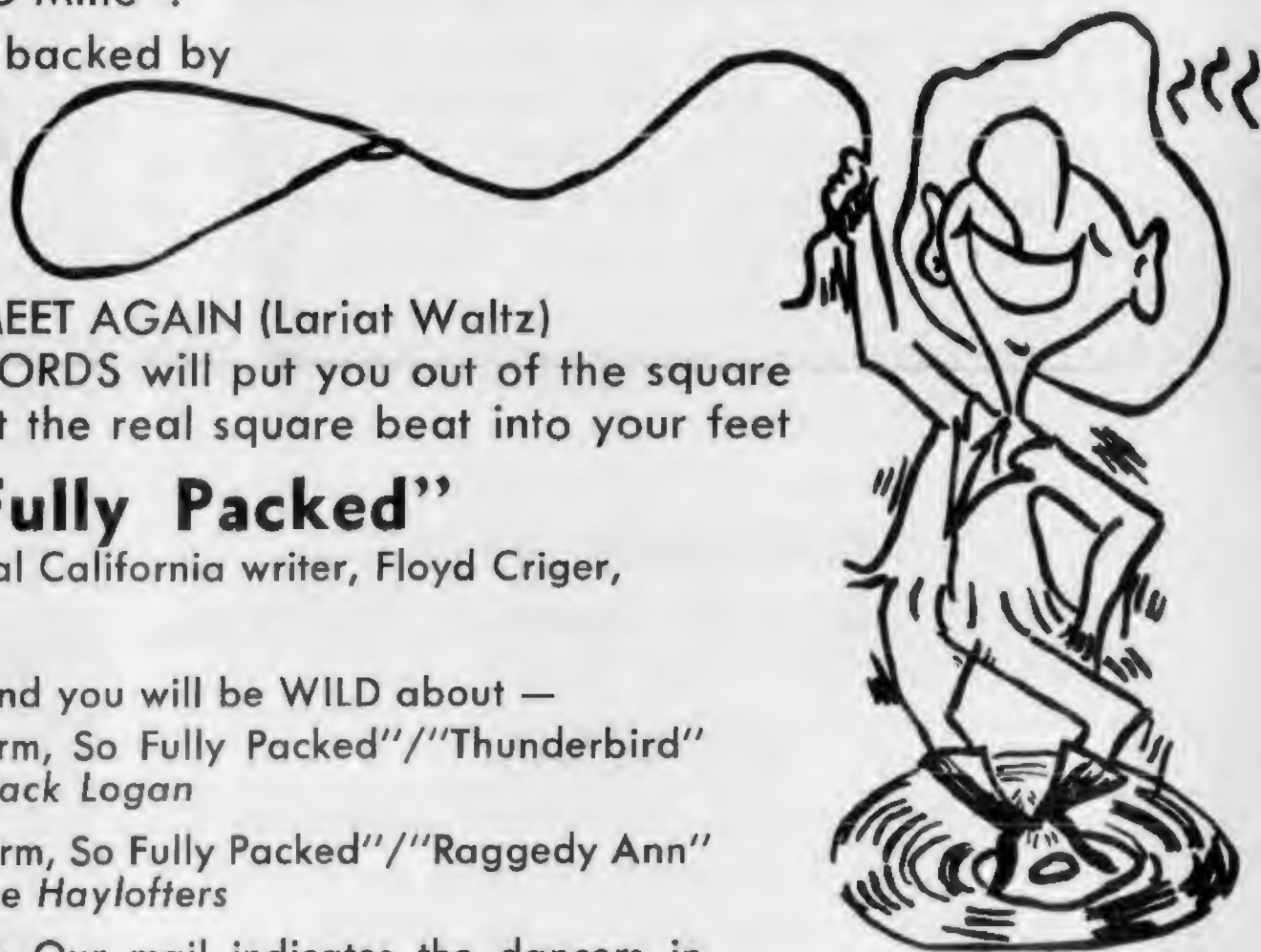
732—"So Round, So Firm, So Fully Packed"/"Thunderbird"
with calls by Jack Logan

1032—"So Round, So Firm, So Fully Packed"/"Raggedy Ann"
instrumental by The Haylofters

NOTE TO DISTRIBUTORS: Our mail indicates the dancers in your area would like to have you handle our label.

"SMALL TOWN" — a round dance written for square dancers by Roberta and Bob Van Antwerp of Long Beach, Calif. Roberta and Bob are the writers of "Walkabout" and "Baby O'Mine".

Small Town is backed by



MARLINDA RECORDS — 618 South Glenwood Place, Burbank, Calif.

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It's 67 hoedown tunes — all on one record! This 10" long playing record is designed to let you hear about 16 measures of many popular hoedowns so you can best select the music that suits your need. Though it was primarily designed for callers, record shops and musicians are finding this vinylite record valuable in selling additional records & in finding appropriate tunes.

\$1.45 at your dealer's, or order from

Sets in Order

462 NORTH ROBERTSON BOULEVARD
LOS ANGELES 48, CALIFORNIA



CANADA - Continued

It also has advertising of interest to dancers.

Mr. and Mrs. Jesse Brown of Whalley, were recently "written up" on the basis of their square dance enthusiasm, in the Whalley Herald. The Browns are credited with the rapid growth of square dancing in the Whalley area since they came to live there in 1953. They have been members of several clubs, formed teen-age groups and have been engaged in teaching squares, rounds and calling techniques, making them somewhat of a triple-threat couple. Triple-threat to boredom, that is.

ONTARIO . . .

From last October to February, the Circle 8 Club in Lockerby doubled its membership, going from five to ten sets. An additional class of five more sets is now being conducted, with Rus Alexander as caller and instructor. The local school house is headquarters for the club and it has quite a spacious auditorium as well as excellent facilities. Tuesday evening has developed into Square Dance Night in Lockerby, and Friday evening finds the auditorium jam-packed with teen-agers, some 150 in all, divided into two age groups: 13-15 and 16-18.



CAL
GRAB
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DIG THAT RHYTHM
LISTEN TO THAT BAND

**HARRY RABY and the
3-D VALLEY BOYS**

Are In Town

Dance with them on Hoedown

HD #700—OH, WE'LL DANCE 'TIL SUNDAY MORNING SATURDAY NIGHT

(Instrumental Singing Call)

FLIP: With Calls by DR. BILL PRICE

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New release
JOE LEWIS
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RHYTHM
OUTLAWS

"SAY GOOD LOOKIN'" and
"SQUARE DANCE POLKA"

#107 with Calls, \$1.05

#110 Instrumental, \$1.45

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Joe's Summer Tour is on—write Claire Lewis

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GLAMOROUS GEORGETTE

SQUAW
DRESSES

for Square Dancing, Informal Wear

Write for your FREE BROCHURE to
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NEWS FROM ST. LOUIS

Little birds tell us that a strong delegation headed by Chairman Art Lowell, will be in San Diego from St. Louis, site of the 1957 National Convention. National Executive Committee Chairman Carl Anderson requests that associations interested in presenting a bid for 1958 notify him before May 22, 1956. Complete details should be brought to Bid Committee meeting 10 A.M., June 24, Balboa Park Conference Bldg.

DEADLINES FOR NEWS

Many times we receive notices of important festivals in various locales much too late to include them in the proper issue of Sets in Order. Please — all you Festival publicity chairmen — and anybody else who wants to get news in a certain issue — make a note that our deadline date for news for the main body of the magazine is the FIRST of the month preceding date of issue! California section news is due by the 10th of the month preceding date of issue.

MAC GREGOR RECORDS

NEWEST RELEASES

#750—"WHEN MY BABY SMILES AT ME"

"TEASIN" with call by "Jonesy"

#751—Same as #750 (without call)

#752—"CHARMING LITTLE WIDOW"

"JELLYBEAN" with call by "Jonesy"

#753—Same as #752 (without call)

#754—"YES, WE HAVE NO BANANAS"

"COUNTRY STYLE" with call by "Jonesy"

#755—Same as #754 (without call)

FOLK DANCES

#756—"CALICO POLKA"

"FRONTIER SCHOTTISCHE"

Music for all numbers by Frank Messina and The Mavericks

MAC GREGOR RECORDS

729 SOUTH WESTERN AVENUE LOS ANGELES 5, CALIF.

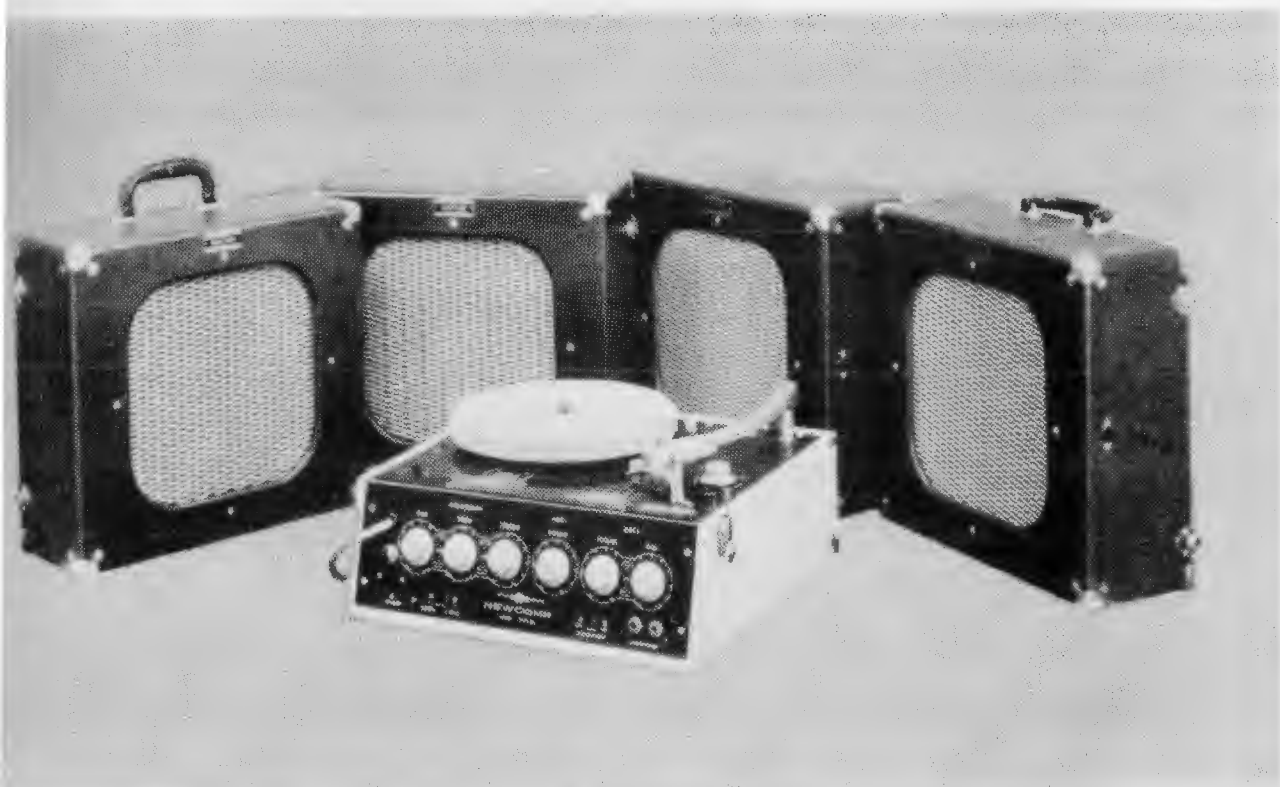




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Model TR-25AM-4

A new Newcomb model transcription player and P. A. System combined, built for complete flexibility of use by the caller. **Four speakers**, perfectly matched to the player unit, allow you to cover even the largest hall with the clear and accurate tonal reproduction of a live orchestra. With the Newcomb TR-25AM-4, you can cover even the largest hall, in natural tones without shouting. Of course, it features variable control of tempo and pitch, a full 25 watts of power, two mike inputs with separate volume controls, separate calling and record tone controls, high fidelity G. E. variable reluctance pick-up, scratch filter, plays up to 17¼" recordings. Typical Newcomb sturdiness is built into the portable, heavy-duty cases (three) which accommodate the entire system.

Also available... a two-case model with two speakers, otherwise same as above (TR-25AM)



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Model TR-16AM-2

Another Newcomb quality transcription player and P. A. System built for callers, with two speakers, a deluxe ten-watt amplifier, turntable for records up to 17¼", famous Newcomb Speed-O-Scope variable speed, separate controls for bass and treble, and G. E. variable reluctance high fidelity pick-up. Easy-to-use tone arm for smooth record playing by even the novice. For easier portability, the two speakers and main amplifier/player unit fit into two sturdy cases with washable fabricoid cover, metal corners.

WRITE FOR COMPLETE CATALOG

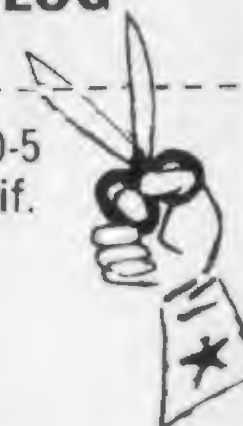
Newcomb Audio Products Co., Dept. SO-5
6824 Lexington Ave., Hollywood 38, Calif.

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Visit our booth at the National Convention, June 22, 23, 24

ANNUAL ALL-ILLINOIS FESTIVAL

Two fun-filled square and round dancing sessions will be held on May 5 in the East Junior High Gym in Kankakee, Illinois, when the 5th Annual All-Illinois Festival takes place there. This affair is sponsored by the Illinois Federation of Square Dance Clubs. The P.M. session will be from 2 to 5:30 P.M. with Joe Maddox of Beason, Ill., as M.C. Eight callers will take part in this program.

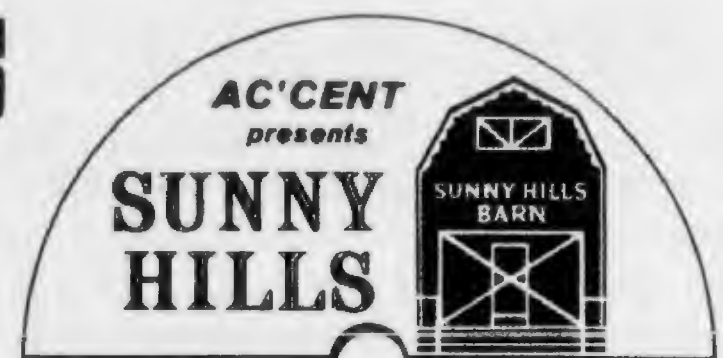
The evening program will have Frank Sullivan of Kankakee as M.C., joined by callers

Frank Mayer, Bernice Sullivan, Lee Sturgis, Frank Green, and Walter Meier. In addition to squares and rounds two fine exhibitions have been scheduled. The Contra Workshop Group, under the direction of the Elliot Buskeys, will show Contras and Quadrilles. The Cosmopolitan Folk Dancers of St. Louis, under Lucyan Ziemba, will exhibit Folk Dances. Live music will be furnished by John Agatone and his orchestra. The Festival proper will be followed on Sunday afternoon by an "After-Glow" Dance.

SUNNY HILLS RECORDS

FROM AMERICA'S FAMOUS SQUARE DANCE BARN

BRINGS YOU 3 RELEASES FOR MAY



For the Square Dancer — Two Patter Calls called by Jim York, master of patter calls

AC-105-S—SIDE BY EACH/AC-105-SO—FLIM FLAM

For the Caller—Try these 2 Foot Tapper Hoedowns by Jack Barbour & Rhythm Rustlers

AC-106-S—DRAGGIN' THE BOW/AC-106-SO—ROCKY MOUNTAIN GOAT

For the Round Dancer — For Sheer Enjoyment get these two new rounds

AC-104-S—I'M FOREVER BLOWING BUBBLES, by Ivan and Molly Lowder

AC-104-SO—LOUISE, by the Passerellos

Music by Jack Barbour and His Rhythm Rustlers

Dealer and Distributor Inquiries Invited

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FINAL DIMES TABULATION

Here is the final—and imposing-figure on the March of Dimes Square Dances for 1956:

| | |
|---|-----------|
| Circle 8 Club, Shawnee, Okla. | \$ 602.00 |
| Lucky 4 Square Dance Club, Johnson, Kans. | 73.50 |
| DeKalb Co. Square Dancers, Decatur, Ga. | 442.00 |
| Stardusters, Daly City, Calif. | 147.47 |
| Blue Water Federation, Port Huron, Mich. | 131.00 |

Park and Recreational Dept.,

Superior, Wisc. 91.25

Square Dance Assn. Wisc. Clubs,
Additional 444.19

Total Reported Last Month\$ 1,931.41

Total to Date 10,492.94

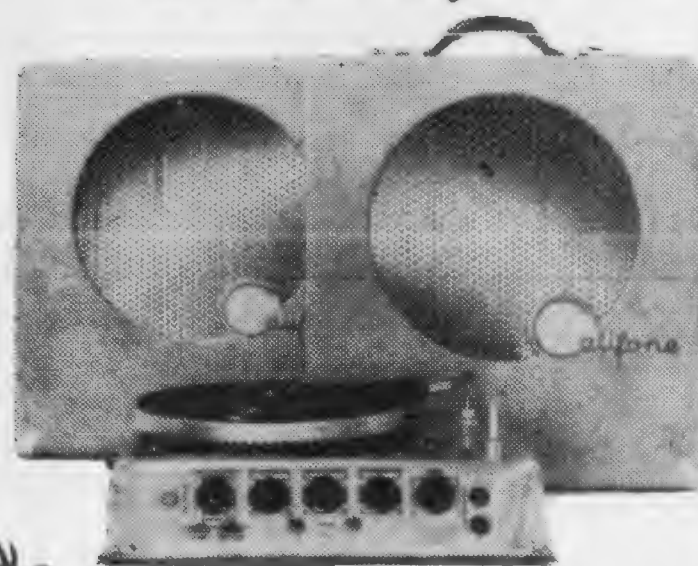
Total to Date\$12,424.35

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**Single Unit
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List Price\$254.25
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1041 N. Sycamore Ave. Hollywood 38, Calif.

BLACK AND WHITE RAG

By Julie and Bert Passerello, Long Beach, California

Record: Sunny Hills, AC 103 S.

Position: Varsouvianna.

Footwork: Identical throughout. Start L foot for both.

Measures

PART A

1-4 Point Front, —, Side, —; Back, Step, Step, —; Point Front, —, Side, —; Back, Step, Step, —;

Pt L ft fwd slightly across R pt L ft to side, step on L in back of R, step to side on R, step fwd on L (Calif. Schottische step). Repeat with R ft.

5-8 Walk Forward, —, 2, —; Turn R, 2, 3, —; Walk Bwd, —, 2, —; Turn L, 2, 3, —;

Walk forward in LOD L, R, then turn 1/2 R face as individuals in 3 quick steps, L, R, L (still in Vars. pos) so W stays on outside of circle throughout meas 5-8. Walk bwd in LOD R, L, turn 1/2 L face in three steps R, L, R;

9-16 Repeat Part A, meas 1-8, finish in skater's pos.

PART B

17-20 Cross, Step, Step, —; Cross, Step, Step, —; Cross, Step, Step, —; Cross, Step, Step, —;

In skater's pos cross L over R (in front) pivoting R slightly to face diagonally fwd out. Step bk quickly on R (on ball of ft only), step fwd again on L; lift R ft up in back with slight kick and bring around to cross R over left (in front) pivoting L slightly to face diagonally fwd in twd COH. Step bwd on L, fwd again on R (Progress slightly only on cross step—the step, step, is done in place). Repeat to L. Repeat to R. On last step remain facing diagonally fwd twd COH.

21-24 Buzz L, 2; 3, 4; Buzz R, 2; 3, 4;

In skater's pos partners step to side on L, take 4 buzz steps to L one full turn keeping weight on L ft and pushing with R—release handhold and take four solo buzz steps to R one full turn changing weight to R ft, pushing with L resume skater's pos at end.

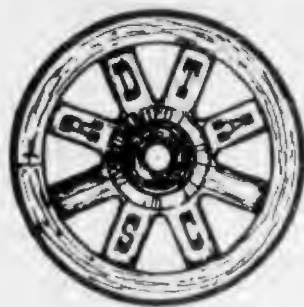
25-32 Repeat Part B, meas 17-24. After solo buzz step resume Vars. pos to start Part A.

Dance entire dance through 4 times.

TAG

1-4 Point Front, —, Side, —; Back, Step, Step, —; Point Front, —; Side, — Girl Turn and Bow

In Vars. pos repeat meas 1-4 of Part A but on last 3 steps release hands. M makes 1/4 R face turn in 2 steps, R, L and steps back on R for bow. W turns 3/4 R face turn in 2 steps to face partner, R, L and steps back on R joining M R W L hands for bow.



The Southern California Round Dance Teachers' Choice for the
Dance of the Month of May is:

BLOSSOM TIME

Instructions for this dance appeared on page 24-C of the Workshop, April Caller's Edition of Sets in Order. Continuing our policy of featuring only those round dances designed for general square dance use, Sets in Order is not reprinting Blossom Time in the main magazine as it is a round dance primarily intended for specialized round dance groups.

SOMETHING FOR EVERYBUDDY



With Inst.
Calls Series
\$1.05 \$1.45

Ed Gilmore and the BOOM-Chuck Boys

| | | |
|-----|-----|--|
| | 204 | Square Dance Gals/Walking On Down |
| | 203 | Lady Be Good/ Coming Round the Mountain |
| 102 | 202 | WHISPERING/We've Got Rhythm |
| 101 | 201 | Mine , All Mine/Dance Your Troubles Away |

These GILMORE originals appear on almost every current festival program, the new accompaniment series(#203, #204) answer countless requests from callers. YOU'll like them.



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Doc Heimbach and the Ranch Hands

| | | |
|-----|-----|-----------------------------------|
| 902 | 952 | **HI! Neighbor/Promenade to Dixie |
| 901 | 951 | Rocking the Polka/ Harem-Squarem |

**HI! NEIGHBOR call sheet has instructions for a new square dance, also for a mixer which can be used with Number 952 as a really effective "ice-breaker" -Like?



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I'M FROM THE CLASS OF '50...

I'm from the Class of '50 — well, from the classes of '51, '52, '53, '54 and '55 too, for that matter. Go every year — never miss it! Wot am I talking about? ASILOMAR, son! Asilomar, the square dancer's vacation paradise in California. It's the best. Would go twice a year but only get one vacation. You folks going to the National Convention? I am — then straight to Asilomar. It begins only a day and a half later. Maybe I'll see you there?? Better get your application in.

3 SESSIONS IN '56 — JUNE 26-JULY 1, JULY 2-JULY 7, JULY 29-AUGUST 3

Write for application:

Sets in Order

462 N. Robertson Blvd., Los Angeles 48, California